

Forty Pages.



THE NEW YORK



# DRAMATIC MIRROR

VOL. LXII., NO. 1609

NEW YORK, SATURDAY, OCTOBER 23, 1909.

PRICE, TEN CENTS.



LOTTA FAUST

# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879)

The Organ of the American Theatrical Profession

PUBLISHED BY  
**THE DRAMATIC MIRROR COMPANY**

HARRISON GREY FISKE, President  
LYMAN O. FISKE, Secretary and Treasurer  
121 West Forty-Second Street, New York  
Chicago Office, 46 Grand Opera House Building  
Otis L. Colburn, Representative

HARRISON GREY FISKE, EDITOR

The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Drammirror."

ADVERTISEMENTS.  
Twenty-five cents an agate line. Quarter-Page, \$35; Half-Page, \$65; One Page, \$125.

Professional cards, 15 cents an agate line, single insertion. Four lines the smallest card taken.

Reading Notices (marked \*\* or \*\*\*) 50 cents a line. Preferred positions and black electrotypes subject to extra charge.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTIONS.  
One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, \$5.04 per annum. All other foreign countries \$5.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St. and Dawson's Agency, 17 Green St., Leicester Sq., W. C. In Paris at Breignat's, 17 Avenue de l'Opera. The Trade supplied by all News Companies. Entered at the Post Office at New York as Second-Class Matter.

Published every Tuesday in New York.

NEW YORK, . . . . . OCTOBER 23, 1909

ACCORDING to the Chicago *Inter-Ocean*, a strike of billposters in that city may have remarkable results, for several Chicago managers already have declared a purpose to avoid billboards hereafter and advertise chiefly in the press. It is expected that all Chicago managers will fall into this alignment. The advertising men declare that billboards are always the subject of a crusade by some society, organization or faction, and are undesirable for that reason. Legislatures consider measures aimed at them, city councils are constantly condemning them as nuisances, societies out for "a beautiful city" make them a special object of attack, and they are falling into disfavor. There are other reasons why the billboards are less effective these days than formerly, one of them being that the average theatre advertisement is lost among a multitude of medicine and other advertisements that bid for attention.

ROSTAND'S Chantecler is at last in rehearsal in Paris. During the five years that this work has been promised, sensational episodes as to actors concerned and the author and a succession of travesties on the subject at various theatres in the French capital do not seem to have exhausted public curiosity. On the contrary, it would seem, expectation is more eager than ever, for already a large sale is announced for the *première* in November.

ACTING upon the prescription recently furnished by a physician in a medical journal—that the theatre affords a cure for many of humanity's ills—an invalid in a Boston hospital is said to have paid \$1,000 for an abridged performance of a musical play at his bedside. If this experience should commend itself generally to those of means in hospital, these resorts for the ailing may become timely rivals of the one-night stand and add notably to theatrical "territory."

AND now a Cleveland manager announces that persons who arrive after the play has begun will not be seated until the act is over. This has been tried from New York to Medicine Hat with varying results, and never with unqualified success. It would seem that the only way late-coming may be prevented is to present plays no part of which can be missed without sorrow.

## FALSE AND TRUE PREMISES.

THE Providence *Tribune* is developing a number of interesting opinions of persons prominent in its vicinity as to the drama, incidental to its purpose of "ascertaining whether or not theatrical managers correctly gauge the public demand in giving to it plays of a questionable character."

It may be remarked, before passing to some of the opinions evoked, that this purpose of the *Tribune* is not soundly based, judging from its phrase, if that journal assumes that any number of theatrical managers are desirous to give the public plays of a questionable character. Most managers desire to put forward plays about which there can be no question on moral or other grounds.

A very novel opinion in the *Tribune's* symposium is from Dr. WALTER B. JACOBS, professor of the theory of education at Brown University. Dr. JACOBS believes that the trouble with the theatre is that it is "unreal," and that while the spectator appreciates that it is unreal the constant feeling of illusion leads to the living of an unreal life. Instead of being actors themselves, he thinks, the spectators come to prefer to see others act. Their own instinct for action is weakened, and they are liable to become unable, unfit for the emergencies of life which call for independent effort.

This would seem to be a fallacious idea, even though it is propounded by a prominent educator. Surely witnesses of a play could not psychologically let the acting in the play serve their own needs of effort in wholly dissimilar circumstances; and if the play should parallel conditions they meet in actual life, they would be likely to adopt the solution by action that the play suggests.

But Dr. JACOBS has other theories. On his notion expressed above, he seemingly deprecates the fact that women form so large a part of theatre audiences, assuming that the exercise of their emotions by the play in a measure unfits them for the duty of developing their sons and daughters; and that since it is better to awaken the good emotions than the bad emotions, the city and State boards of education should be permitted to regulate the character of stage productions. Here, indeed, is a new proposal as to censorship. But Dr. JACOBS has still another interesting theory. Psychology, he says, teaches that if a good emotion is awakened and does not lead to good action, such awakening eventually dulls these emotions and the result in the end is distinctly harmful. Thus "too much moral drama might be almost as bad as too much immoral drama." This is a suggestion that will hardly be indorsed by other learned and instructing persons, but it serves to prove the futility of a censorship by showing the eccentricity in judgment of some of those esteemed as guides for the unenlightened.

Professor Crosby, also of Brown University, participating in the discussion, makes plain the futility of many such symposiums on the theatre by stating that the public does not want an unclean drama. This is a fact well known to most theatrical managers, who are not engaged in the business of furnishing what is not desired.

There are now running in New York several plays which are in line, in one or another respect, with public thought or the enlightened aims of the progressive. The New York *Evening Mail* the other day editorially declared that the plays that succeed best are studies of the problems of suffering, injustice and sorrow, as the books of widest circulation are those which bear upon deep and burning social questions. "The play," it says, "but answers the unquenchable demand of the human soul of to-day to know why man suffers and to perceive if there is not some way out of the misery." And this is true. The theatre was never so concerned with subjects that relate to the welfare of humanity as now, and as foolish as are those outside of it who seek to discredit it are those within it who would pretend to believe or act on any other understanding of its public relation.

BERNARD SHAW volunteers—or rather proposes himself—for the censorship. Such a dispensation might curtail the number of plays permitted, but it would probably—even including all of Shaw's in existence or in embryo—improve the quality of those to be seen within the censor's jurisdiction.

## PERSONAL



**NETHERSOLE.**—There are few more interesting personalities in the theatre than that of Olga Nethersole. In the face of question criticism she has shown no resentment, and her work at the Savoy last season in the *Huribut* play. The Writing on the Wall, proved the absurdity of the more emphatic of the adverse criticism to which she has been subjected since the season in which she presented Hervieu's *The Awakening* here. Olga Nethersole is a woman of sound sense. The improvement in her work may have been due to her attention to the criticism of which she was the target. The proof of an artist's strength is found in his or her freedom from the pettiness and the peevishness which doubtful comment or criticism arouses in the narrow and the artistically weak. Miss Nethersole's poise is proved by the courage with which, during the many seasons in which she has been coming to America, she has chosen her repertoire and the generous attitude she has adopted toward her most severe critics.

**ROSELL.**—In the whirl of rapid transition from drama and comedy to comic opera and musical comedy, and back again, to which managerial policy has subjected him during the past season or two, William Rosell now finds himself safely on his feet at the Casino in company with Mr. Bernard and Kitty Gordon. Still young, and as well-knit and blonde as when he was one of that jolly crowd of youngsters down at the old Princess nearly four years ago with Henry Woodruff in Brown of Harvard, Rosell is one of the few juvenile players whose boyishness rings true, and in whom one easily finds legitimate promise of excellent work to come. Apropos of the group of youthful players in that memorable Princess Theatre production it is interesting to note what has become of many of them. Douglas Wood, looking quite as youthful, but much improved in acting ability, was a member of the cast of *The Bridge at the Majestic* a few weeks ago. Arthur Shaw was last in town with *The Traveling Salesman*, when he further proved the value of the artistic heritage to come to him from an artist mother, Mary Shaw. "Jack" Strong, the handsomest of the little crew, is temporarily off the stage, a regrettable absence occasioned, it is said, by matrimony. "Burt" Shader is relieved from all histrionic necessities, his father having died a year or two ago in Little Rock, Ark., leaving his actor-singer son the bulk of a large fortune. Young Shader is seen now only about the theatres, immaculately clothed, an inveterate and hardened first-nighter. 'Twas a merry little group of stage college men, and not the least pleasing memory of a buoyant and sophomoric-ray production was the laughing, bolsterous "Happy" Thurston of William Rosell.

**LANGTRY.**—Mrs. Langtry, during the past few weeks, has made her appearance in the public eye as a novelist, her first effort in that new field being a volume called "All at Sea." The story is said to be well written and very witty, clever and bright. Lady De Bathe has always been considered an extremely brilliant as well as a very beautiful woman. It was Oscar Wilde who declared that Lily Langtry would be beautiful at eighty. The verification of the poet's statement is far in the future, but on the occasion of the Langtry's last visit to this country, when she dared vaudeville in a grisly little one-act play, there were no signs of any disintegration of the "most beautiful and most Greek profile in the world." Those familiar with the pliancy of Mrs. Langtry's conversation when in a group of intimates will appreciate one phrase from "All at Sea"—"Poor Kit is neurosthetic; that means 'immoral,' doesn't it?"

# The Usher



"I am glad to see," writes Reginald Simpson, "that in the editorial in *THE MIRROR* entitled 'The Departed Mysteries,' you endorse the lamentations over the waning of the theatre's glamour only to the extent of saying that public interest has been weakened in the ordinary offerings of the theatre."

"This implies another side to the question," continues Mr. Simpson, "and this other side has been so well put by Max Beerbohm, 'the incomparable Max,' that I am sending you what he says, hoping you may find room to print it. Theatre audiences are to be congratulated on the fact that they are outgrowing the state of mind of the child who asked at a performance of *Othello* if they killed a fresh lady every night. For many years Bernard Shaw has been imploring people to take their consciences and their brains with them when they go to the theatre. Well, they're beginning to take their brains."

Mr. Simpson's enclosure is this, from an article by Mr. Beerbohm in *The New Quarterly*:

I can understand the glamour of the theatre. You find yourself in a queerly shaped place, cut off from the world, with plenty of gliding and red velvet or blue satin. An orchestra plays tunes calculated to promote suppressed excitement. Presently up goes a curtain, revealing to you a mimic world, with ladies and gentlemen painted and padded to appear different from what they are. It is precisely the people most susceptible to the glamour of the theatre who are the greatest hindrance to serious dramatic art. They will stand anything, no matter how silly, in a theatre. Fortunately, there seems to be a decline in the number of people who are acutely susceptible to the theatre's glamour. I rather think the reason for this is that the theatre has been over-exploited by the press. Quite old people will describe to you their early play-goings with a sense of wonder, an enthusiasm which—leaving a wide margin for the charm that past things must always have—will not be possible to us when we bubble to our grandchildren. Quite young people, people ranging between the ages of four and five, who have seen but one or two pantomimes, still seem to have the glamour of the theatre full on them. But adolescents, and people in the prime of life, do merely, for the most part, grumble about the quality of the plays. Yet the plays of our own time are distinctly better than the plays that were written for our elders. Certainly the glamour of the theatre has waned. And so much the better for the drama's future.

The word "ordinary" was used in the editorial in *THE MIRROR* in the sense understood by Mr. Simpson, and of course the editorial was not intended to relate in any way to the subtler and deeper drama which has become so characteristic of the theatre in this generation.

And there is no doubt that the vogue of the subtler and deeper drama in these times has established the fact that the better part of the public—the thinking part, which is always growing in numbers—has no use longer for the trivial or the objectively sensational in the theatre.

As to Max Beerbohm's understanding of the glamour of the theatre, described as it is preliminarily in the ingenuous viewpoint of childhood, and later in the satirical vein of sophistication that has made him famous, it is common with the understanding of other students of the theatre who go to the trouble of thinking in connection with the drama.

Mr. Beerbohm's reference to the fond memories of the old brings up a question that may be pondered. They had good acting in the old days, but not much else. This generation has good acting, with everything else that ingenuity and money can furnish to the theatre. Where, then, is the explanation for the vast difference in appreciation of relatively like-things.

It is probably in the difference of the public's mental attitude. In the older days the elders were as pleased at the obvious as children nowadays are. This

is an age of the occult and the scientifically wonderful, and of attempts to solve all mysteries of life itself. Even children now are wise beyond the possibilities of the older time.

And, as always, the theatre reflects the most significant aims and moods of the public.

There was some mental excitement among the profession in New York last week—and it was not allayed by the newspapers—over an alleged statement by the Rev. Dr. Aked of this metropolis about a ban on actors.

But Dr. Aked the next day denied that he made the statement, and is entitled to belief.

William Chrystie Miller, writing on the subject to *THE MIRROR*, says:

The Rev. Dr. Aked meant well. He has spoken many kindly words for the members of the dramatic profession, and we should not harshly judge him. Nevertheless, he is a poor logician. He meant to praise the actor, but he seems to live in the dark ages of the Christian church, when most of the so-called Christian people believed that actors were the children of the Evil One. Awake, doctor! You are living in the twentieth century, and the condition you mention does not exist.

Without discussing the ethics of the request, it is pertinent to say that the petition to the English press signed by eminent friends of James M. Barrie asking for a withholding of all comment upon that author's domestic trouble has proved—not only in England, but in this country—that the conductors of newspapers work to extremes in the matter of publicity.

That is to say, the surest way to insure treatment of a subject of "public interest" in the press to the point of exhaustion is to request its suppression.

The discussion of the Barrie matter has even gone into his habits of dress and every day conduct—irreproachable, by the way—and naturally in the circumstances has touched upon his means.

"For the emoluments which his writings have brought him, Barrie has, for a Scotchman, relatively little care," says one quidnunc. "His personal tastes are of the simplest, and out of a large income continually accruing from royalties his expenditure is comparatively trifling. He is undoubtedly the wealthiest of all dramatists, having beaten even Sardou's record in money making plays. From *The Little Minister* alone, I am told on excellent authority, Barrie received in royalties \$450,000, and his total earnings have been put as high as \$2,500,000."

Richer even than this is Barrie's store of public affection.

Clayton Hamilton, in the *Forum* for October, claims there is overproduction in the American theatre, especially in the increase in the number of places of amusement.

In New York, Mr. Hamilton claims, this condition is exaggerated, new theatres having been built "not in order to supply a natural demand from the theatregoing population, but in defiance of the limits imposed by that demand."

Yet with all the additions of new theatres in New York, there still does not seem to be an excessive number in right locations to accommodate a population that is increasing with marvelous rapidity, supplemented, as that population is, by steadily increasing thousands of tourists and sojourners.

If there were plays of the right sort to house in all the theatres well located in this city it would be seen that there has been no overbuilding.

A device invented by one Eugene Boggiano was tried last week in Rome, Italy.

By means of it the opinion of every member of an audience attending a first performance of a play may be made known to the management.

A boy is put in charge of a machine which is called a psephograph. At the end of the play each person in the audience is presented with a small metal disk on passing into the lobby. The machine has three sides, labeled, respectively, "good," "bad," "indifferent." The auditor has his choice of three opinions and deposits his disk in the appropriate slot.

"The manager may count the disks in private," says a Rome correspondent, "and if the verdict registered is one of praise he may announce the result of the vote on the billboards."

Truly. Yet the box-office, with less mechanism, would quite as surely acquaint him with the public decision.

## AN ADVERTISING DEVICE.

Chicago managers, embarrassed by a strike of the bill-posters in that city, are devising ways to promote publicity. One tried was the sending out of pretty girls in automobiles to distribute bills, and a Chicago newspaper, the *Inter-Ocean*, admits that this was embarrassed by the scarcity of pretty girls available.

KYRLE BELLEW.



It will be just twenty-four years ago next Tuesday night that Kyrle Bellew made his first appearance before a New York audience. It barely seems so long ago that Mr. Bellew, after having established himself in London as an actor of unquestioned ability, was seen at Wallack's, Oct. 26, 1885, as Hubert in a play called *In His Power*. Later, during the course of this same first American engagement, he was seen as Captain Absolute in *The Rivals*, with John Gilbert as the Sir Anthony, and with Mr. Gilbert he also appeared in *The Hussy* and the first American production of *Hoodman Blind*. With Lester Wallack, still during this first engagement, young Mr. Bellew appeared in *Valerie*, and with Creston Clarke, Herbert Kelsey and Katharine Rogers, the latter the mother of Eleanor Moretti and Katharine Florence, in Henry Hamilton's *Harvest*, *Sophia*, and the first production of *Harbor Lights*. Since that memorable American debut Kyrle Bellew has retained the dignified position his first work secured for him, and it is probably true that now in America his following is larger and warmer than in his own country, England. The esteem in which players here hold Mr. Bellew could have found no better proof than in the general regret and anxiety occasioned by his illness in Buffalo a week or two ago, and the good feeling greeting the news of his recovery and the resumption of his role in the *Sutro* play, *The Builder of Bridges*. Mention of Mr. Bellew, by the way, would be incomplete without reference to his closest friend and "greatest chum," Frank Connor, his constant companion and kindest caretaker at times similar to the Buffalo illness. It has been a friendship pleasing to watch between young Connor, likable and good-hearted and an actor of ability, and Kyrle Bellew, artist and gentleman of the theatre.

## SHE SANG IN NIPPONFSE.

At the banquet given at the New Ithaca Hotel, Ithaca, N. Y., on Oct. 8, in honor of the Japanese commissioners who are visiting the United States, Mrs. E. Burdette Smith, formerly known on the professional stage as Doris Hovey, rendered a song in the Japanese language which roused the distinguished guests to a furor of enthusiasm. The English words of the song were written by her husband, E. B. Smith, managing editor of the *Ithaca Journal*, the Japanese translation was made by Gaku-ichi Kan, of Louisville, Ky., for several years past musical director for Henry W. Savage. Mrs. Smith was in superb voice and her rendition of the song was greeted with salves of applause that would not be stilled until she had repeated it. It was the first time, so far as known, that an American artist has ever essayed the feat of singing a solo in the Nipponese tongue.

## A PLAY OPPORTUNITY.

The governors of the Shakespeare Memorial Theatre at Stratford offer £300 for the best play sent to the prize play committee before Dec. 21, 1909. The committee will be formed of representatives of literature and the drama. Competitors may be of any nationality, but must write in English and of a period not later than 1800. On application to the secretary of the committee a number, to be affixed to the manuscript, will be sent. The successful play will be produced by F. R. Benson during the festivities of 1910 or 1911. Rights of purchase are not included in the award; but Mr. Benson is to have provincial rights of performance, and first refusal of right to produce in London on a basis of five per cent. on gross takings.

## A NOTABLE ENTERPRISE.

Donald Robertson's season in Chicago is to be notable for the plays put on. The opening bill was *Molière's Tartuffe*, and these plays are announced: *Alfieri's Saul*, *Calderon's The Mayor of Zalamea*, *Echegaray's The Stigma*, *Marivaux's The Game of Love and Chance*, *Shakespeare's Timon of Athens*, *Sheridan's Critic*, *Shelley's The Cenci*, *Browning's The Return of the Druses*, *Sodermann's Happiness in a Corner*, *Heoferman's Links*, *Van Eliden's The Ice Brand*, *Ibsen's Vikings at Helgeland*, *Hjornson's Marriage*. The company supporting Mr. Robertson includes Anna Titus, Hazel MacKaye, Margaret Moreland, Mary Agnes Doyle, Cyril H. Courtney, Alden Jewel, and Lawrence Hamilton.

## REALLY, WHAT BAND IS IT?

An American band playing at the Aldwych Theatre, London, is highly complimented by newspapers of that city. It is referred to by the *London Pelican* as "America's State Band of the National Guard."

# The Matinee Girl

**T**HOSE actors who fear that much dwelling in the land of vaudeville will "coarsen" their methods would be relieved by seeing Raymond Hitchcock in *The Man Who Owns Broadway*. Mr. Hitchcock returns from his excursion into vaudeville more than ever the gentleman comedian. When he is forced to clown he always does it in a dress coat. He and stage vulgarities are strangers. It is an agreeable study in comedy to watch Mr. Hitchcock develop refinements from a situation or inject them if they be not there.

Mr. Cohan lifts his new musical comedy above the level of a tearing romp at two points at least. One is when he gives Mr. Hitchcock this line that defends the actor from the man who says he doesn't like actors, but he doesn't know why.

"Actors are a bad lot; those clowns who have no calling but to amuse; who make you forget; who bring happiness out into the world, promote charities and swallow the insults of the very people for whom they make life worth living. Yes, actors are a bad lot."

The other is the song sung by the most benevolent villain I ever saw on any stage. Spoken in Cohanese it still conveys a finer sentiment than we associate with Broadway musical comedy:

Marriage either makes or breaks a man—  
It's all up to the girl.

Once again we learned that George Cohan projects his personality into every case, appearing always in spirit if not in the flesh. He must be a powerfully magnetic stage director. Not once have I seen a Cohan play in which some misguided actor did not play, not the role George Cohan gave him, but the George Cohan himself. The misguided one imitates the most objectionable parts of the Cohan personality, the equatorial band, the long stride, the dreadful nasal tones.

One excellent spot in the musical melange was an imitation. Usually imitations are boring because they don't imitate. But this imitation by Mark Sullivan really imitated. One saw, heard, almost sniffed Jimmy Powers.

The Passing of the Third Floor Back is a missionary play. Back to A Message from Mars we hark for another such play, the sermon on the Mount enacted on the boards, and sending folk forth from the playhouse in a mighty mood of exaltation that makes them smile into the faces of strange passersby. Some have said it is not a play. It is not. Rather, it is an uplift that spurs for the time the practical weights that hold us hobbling upon earth.

One irreverent comparison can but float through the mind of the observant audience. It is how like in outward seeming are Delly and the devil. *Edna* Robertson in this season's *Delly* recalls George Arliss' last season's *Delly*. They have the same degree of subtlety. They are of equal persuasiveness. They portray their unique characters with the same soft surety of touch. They are of manner similar though of motive different. They convince us that both the Delly and the devil are gentlemen.

It was gossiped in the pale brown lobby of Maxine Elliott's Theatre between acts that the fact that *The Passing of the Third Floor Back* grew from a magazine sketch to a play was due to a woman. According to this gossip Jerome K. Jerome happened to be a week end guest at Victoria Woodhull Martin's country house in England when Mrs. Martin noticed and read the sketch.

"You should make it into a play," she advised.

"Do you really think so, Mrs. Martin? I can't see a play in it."

"I can," retorted Mrs. Martin, "and I can see something else, Mr. Jerome, a vitality that will make it live after 'Three Men in a Boat' and 'Idle Thoughts of an Idle Fellow' are forgotten."

All of America that is interested in the drama asks when England's lively king will wave a sceptre over *Forbes-Robertson* and say, "Rise, Sir John Forbes-Robertson."

The king prefers to knight men who have reached the elder years, one who sails every summer to become a subject pro tempore of England's king, tells me. But *Forbes-Robertson* has passed that boundary line of fifty years, passing which no man can say numerically, "I am still a young man." I doubt whether Sir John Bore or Sir Henry Irving were of much riper age when the honor of knighthood came to them.

Channing Pollock has written many stage "ads," and even in his early times posted a few bills. Why doesn't he eliminate the confusing apostrophe from this posted praise of such a little queen. "A Love Story That Loves Love?"

At this time of agitation about priority of discoveries, some idler has started a "doubt" as to who discovered the stage possibilities of Lotta Faust's famous back. Miss Faust says it was her dressmaker. Miss Faust's stage associates say it was Melville Ellis, the head of the color cabinet in the Shubert kingdom.

William Faversham having received the letter printed below, set instantly about a

testimonial for Stephen Phillips, leading with a subscription of \$100 himself:

My Dear Mr. Faversham:

Could you possibly consider the suggestion of a benefit performance of *Herod* for Stephen Phillips?

It is, of course, no secret that this poet is now in ill health and ill fortune. And it's equally no secret that the impersonal and unceasing profession of the poet in his search for beauty is not a lucrative one. I think you will agree with me that no living singer has written more purely or more beautifully than Stephen Phillips at his best. And I surely stand as a sad commentary on this cultivated civilization of ours that a genius so absolute as that which penned "Marpessa" and "Christ in Hades" should be left in want and neglect, whatever his latter day failures may have been.

It indeed seems deplorable that the same year which saw the tragic obituary of John Davidson's brilliant spirit should also indifferently witness the continued neglect of Stephen Phillips. We who speak the English language surely owe too much to him to permit his genius to go unrecorded and his final years to be unnecessarily embittered. And a movement such as the one I have ventured to suggest to you, quite above and beyond its material returns, would be giving this country a fitting chance to express its gratitude and its appreciation of those beautiful poems which the author of *Herod* has given our language. If such a performance is practicable, I would be very glad to begin the movement by subscribing one hundred dollars for two orchestra seats.

Very sincerely,

ARTHUR STRINGER.

Mr. Stringer, who is the well known Canadian poet and novelist, and whom despite his fine attainments in the literary world is familiarly known to stage folk as "Johnny Howland's husband," is an intense admirer of Stephen Phillips. He is also possessed of the knowledge that the twentieth century is not disposed to encourage the poetry industry.

"I tried for five years to earn a living by poetry," he said, "and had to change the form of my work. Those five years nearly qualified me for a benefit myself and predisposed me to benefits for deserving poets."

An English visitor after a night merged into morning with the Lamba was asked how he liked that playful aggregation.

"Very much! Very much!" he said, hastily. A painful recollection wrote sudden furrows in his brow. "But I heard one of the funny things tell another what he really thinks of him. He used some unholly American language."

Margaret Anglin makes to the old charge that actors are extravagant this reply: "We are not extravagant, but we have not time to save money. With performances and rehearsals and play reading to take all our hours we have not time to do artistic shopping. If we had time to go about hunting bargains we might get a frock for \$150, but having to take what offers as quickly as possible we pay \$350 or \$400 for it. We might pick up a summer cottage or a suite of hotel rooms at a reasonable figure if we had a week to look for them, but we have to choose them in a fraction of a morning and the story of the frock is repeated."

Virginia Harned has not passed anathetically through her season in vaudeville. Beside the enriching salary she received she gleaned material from the strange juxtaposition of the vaudeville stage the material for a sketch called *The Headliner*, which critics favorably compared with *The Chorus Lady* and which Jane Gordon is doing.

Miss Rene Kelly of the Maxine Elliott company thus announces in a note I saw her engagement to "Rilly" Allen, the juvenile in William Faversham's *Herod*:

"You will be interested to know that I have engaged Rilly to be my 'leading man' in a play of real life entitled 'Matrimony.' It is to be produced next June, most probably in England, the scene being a small country church."

"Bud" Woodthorpe, the cheeriest and chipperest of stage managers, never appears on the street, never accepts an engagement, never signs a contract without his "daughter's" presence and approval. Nor does any one ever stop to converse with Bud on Broadway without an introduction to "Daughter." "Daughter" is a mere doer. But Mr. Woodthorpe is quite right when he insists that there is a world's difference in dogs, and that his is the meekest and clearest ferret that ever barked a soprano warning or welcome.

In what Myrtle Reed would call the "old rose and silver" of memory, Julia Dean has stored a note scribbled by a hand that halted with the weakness and tremulousness of old age. The hand was still soon after it penned the letter. "She passed away gently, her life having run its course," was the news telegraphed from San Francisco of Mrs. Elizabeth Saunders.

"Dear Miss Dean," so began the letter which was a last will and testament of Mrs. Saunders' thoughtful kindness to the

new generation of actors. "Having read in *This Mission* of your intention of placing a stone to mark the resting place of your dear aunt, Julia Dean Haynes, I must write, 'God bless you, dear child.'"

"I knew and acted with your aunt in this city many times and loved her very dearly. I hope you will prove as great an actress as she was."

"With the affectionate love of Elizabeth Saunders, ninety years of age on April 4, and a first cousin of the late Joseph Jefferson."

Regarding the choice of plays, Mr. Forbes-Robertson is as in all things else, a most modest man. Reminiscent of the story of Sir Isaac Newton was what the greatest English actor said after a matinee of *The Passing of the Third Floor Back*:

"I've been at it for thirty-five years, but I don't know anything about plays."

Englishmen in the audience characterize Mary Ryan as the American Hilda Trevelyan. That will suffice for the present, but we will hope for a still better time when they will boast that Hilda Trevelyan is the English Mary Ryan.

Those shy but persistent matinee girls who congest the pavements about the stage doors to watch the passing of their favorites are as deeply interested in the habitual companions of those actresses as in the players themselves.

Little Dorothy Haynes, the adopted daughter of Minna Gale, receives a large share of the open-eyed adoration bestowed upon Miss Gale herself. True, a brazen lunged girl with a thumb marked box of candy and black ripped white gloves said, "She's not near as pretty as her mother," but Miss Gale swung the child on her shoulder and hurried on to the street car, saying such sweet things to "Mamma's tottles" that pumpered Dorothy quickly forgot the aspersions upon her pulchritude.

They find engrossing Titian-haired replica of herself whom Margaret Anglin brings to the theatre with her.

"Her name is Eileen," loudly whispers one of the maids. "She's Miss Anglin's younger sister."

"She was presented at court in England last Spring."

"She likes society and hates the stage, but she was somebody's understudy in her sister's company in Australia."

In like manner the tall girl who accompanies Maxine Elliott everywhere comes to be a moon in the heavens of matinee adoration in which Miss Elliott is their sun. "My cousin, Miss Perry," is Miss Elliott's presentation of the young woman.

Mme. Nazimova, in her earnest concentration upon rehearsals, still stumbles a bit over her English. She checked a dilatory reading of a line by the impatient cry:

"Quick! Up hurry!"

THE MATINEE GIRL.

## MR. FROHMAN DENIES RUMORS.

Appropos of last week's rumors along Broadway to the effect that Charles Frohman, dissatisfied with recent turns in the theatrical situation in this country, contemplated the disposition of his interests here and the adoption of a permanent residence in England, the manager said:

"The report of my intended retirement is absurd. I am not even wealthy enough to retire if I wanted to. All the money I have is a little added to the forty-six dollars I started with when Bronson Howard let me have Phenakiosaph. My next visit to England will not differ from other trips, except that it will be later in the year, because I have fifteen plays to produce first, and will be longer than usual, because I have the greatest task of my life ahead of me over there—the establishment of the Repertoire Theatre."

"As to my place in the syndicate, I have but one wish, and that is that I may enjoy in the future, as I have in the past, the privilege and the honor of being a member of it. I am more delighted with its conduct than I have ever been, and my keenest desire is that I may be allowed a lengthy business association with its members in the future."

"My only purpose in ever going abroad is that the playgoers of this country shall have the best to be had the world over."

## THE OPENING OF GEORGE ARLISS' SEASON.

George Arliss is to abandon villainy for the whimsical romance. Harrison Grey Flake announces that Mr. Arliss will open his second season as a star in *Septimus* at the Royal Alexandra Theatre, Toronto, Monday, Oct. 25. The stage version of William J. Locke's novel is by Phillip Littell. The play has been rehearsed for the past month in New York and will be seen in this city in November. In Mr. Arliss' company are Emily Stevens, Dorothy Rosemore, Laura Linden, Florence Edney, Bertha Livingston, Florence Welstead, Henry Wenman, Cyril Young, and Claus Bogel.

## FOREIGN NOTES.

Paul and Mile. Ferrier, joint authors of *La Comette*, presented their new play at the Theatre de l'Athenes, Paris, Saturday evening, Oct. 9. The play, which treats of the new situation of the nuns who have been thrown again into the world by the recent law, was well received.

## MADAME VIARDA'S PLANS.

Alexandra Viarda, the Polish actress, having returned from the Adirondacks, will commence work in earnest with her company to revive the plays of Frederick von Schiller. The death of Madame Modjeska interrupted Madame Viarda's plans.

It was the intention of the two actresses to collaborate, devoting their combined energy to a revival of the author's masterpieces, in an effort to portray to the American people the possibilities which were displayed in his work.

Although the absence of one of the principals in the undertaking deprives Madame Viarda of her greatest support, she will promote the venture alone.

In addition to a traveling company she has decided to establish in New York an academy where the plays will be presented by an association of players of superior talent, as in Berlin.

Madame Viarda made her first appearance in this country ten years ago at the Fifth Avenue Theatre, playing the leading roles in *Alexandra*, *Deborah* and other plays. Her career is an interesting one. Born of a noble Polish family, she early evinced great dramatic talent. After completing a long course of study which entailed the learning of German and other languages, she made her debut as Joan of Arc at the Court Theatre in Weimar. She then received the congratulations of the Grand Duke and Duchess of Weimar.

She remained in Weimar for one year and then played in Mannheim and Vienna. Then followed appearances in Buda-Pest, Galatz, Odessa, Moscow, St. Petersburg, Brussels, Constantinople, and Paris. She visited England, where she learned the language, and appeared at the Globe Theatre in London. She also appeared before the late Queen Victoria at Windsor. Since her return to Europe nine years ago Madame Viarda has been appearing in various European cities. She is a great believer in the moral drama, and her acting and plays have been recommended by several church dignitaries.

## THE MICHAEL ELLIOT DANCES.

Before a friendly audience that comfortably filled the little Berkeley Theatre last Tuesday afternoon Michael Elliot appeared in a programme of six interpretative dances. To the playing by a really splendid orchestra under the condottorship of Arthur Berk, Miss Elliot danced to the "Nautica" music from Max Bruch's cantata of "Odysseus"; to Grieg's "The Rustler"; Chopin's waltz in A minor, and that composer's nocturne in E flat; the *Siegfried* Death March from "Götterdämmerung," and to Beethoven's scherzo movement from the "First Symphony." It may have been the natural nervousness attendant on a trial performance, but Miss Elliot appeared a bit uncertain and not quite graceful at first.

In her later dances, the "trotte" to the "First Symphony" and the *Siegfried* Death March, she was a bit more sure of herself and more pleasing to watch. She has an expressive face, lending itself readily to the emotion she seeks to depict, and the movements of her arms as well as her lower limbs are free and never hindered by any hint of clumsiness. With the assurance that comes from experience Miss Elliot should attain some prominence in the field which she has chosen for herself.

## LOTTA FAUST.

Lotta Faust, an attractive and generous exposition of whose charms is made on the first page of *This Mission* this week, is the pretty girl who was wont to romp about a few seasons ago in that memorable dormitory scene in *The Liberty Bells* in company with Augusta Glosd, Rita Butler, Pauline Chase, and Randal Milliken, and who later used to peer anxiously into *The Wizard of Oz* audiences looking for her "Sammy." Since that search she has sold bonbons in Wonderland and danced as Salome in the Mille World. Now she is dancing very Spanishly through the acts of Mr. Fields' *Midnight Sons* over at the Broadway Theatre and makes up in the charm of her personality and her dancing ability what she lacks vocally. But if one is a true admirer of Lotta Faust's it doesn't matter whether she sings or not, for she pleases best by being herself.

## THE GRAUSTARK SUCCESS.

The success of *Graustark* wherever that romantic drama has been since managerial enterprise first saw possibilities in it would seem to be a refutation of the statement made from some quarters that the interest of theatregoers in plays of its type had waned and the public taste gone over to other forms of amusement, of which moving pictures were not the least important. Box-office statements are the best proofs of public opinion, and the statements from the box-offices of the theatres in which *Graustark* has played would seem to prove that theatregoers want good romantic drama, and *Graustark* particularly.

## CLYDE FITCH'S WILL.

Since Clyde Fitch, the playwright, died intestate, his property in New York and Connecticut will go to his father, Captain William G. Fitch, of Hartford, Conn. Mr. Fitch owned valuable property at 113 East Fortieth Street and two country homes, one in Greenwich, Conn., the other at Katonah, N. Y. In addition to this the royalties from his many plays bring the sum total of his possessions to a high figure.

## THE PLAYS OF THE WEEK

A DICKENS PLAY AND AN AMUSING COMEDY OF COHAN MERIT.

Faithful Dickens Atmosphere Makes The Debtors Effective—Raymond Hitchcock Is Better Than The Man Who Owns Broadway—The Outpost Now Precedes The Noble Spaniard Lina Abarbanell In The Love Cure—At Other Playhouses.

To be reviewed next week:

THE HARVEST MOON.....Garrick  
SPRINGTIME.....Liberty  
TWO WOMEN AND THAT MAN.....Majestic  
THE LITTLE TENOR.....Lincoln Square

## Bijou—The Debtors.

Comedy in three acts, by Margaret Mayo, from the German of Fritz von Schoen-than, with characters and incidents borrowed from Dickens' "Little Dorrit." Produced Oct. 12. (Allison-Klegler Company, managers.)

William Dorrit.....Digby Bell  
Amy.....Kathleen Clifford  
Fanny.....Della Knight  
Tip.....Frances Fay  
Prince Henry Edward.....Percy Warran  
Sir Arthur Cienham.....Courtney Foote  
Lord Kilgour.....Paul Scardon  
Nandy.....Paul Scardon  
Chivery.....Ed. Clair  
John Chivery.....Edward H. Kelly  
Forshy.....F. Percival Stevens  
Fiedling.....Arthur de Bressani  
Dr. Cromley.....W. George Bennett  
Hobbs.....Glen Thomas  
Dick.....Willie Ross  
Mary.....Frances Ross  
Tite.....Frederick Powell  
Joseph.....George Arthur

In "The Debtors," Dickens' "Little Dorrit" finds itself back in English from the German. Still the Dickens flavor remains. The pictures and events are typically English, with not the slightest suggestion of the German.

During eighteen years William Dorrit had been confined in Marshalsea Prison on the charge of debt. His family, consisting of two daughters and a son, lived with him. Fanny, a dancer, and Amy, a seamstress, earned enough to keep their small old father in comfort. The boy, Tip, gambled and drank. Amy was vexed to hear that Tip had been in the company of the notorious Sir Arthur Cienham, but on the latter's visit to bring Tip back to his family, Cienham's considerate behavior pleased her. On the other hand, Amy's innocent and frail little manners charmed Cienham. On learning that Sir William Dorrit had been imprisoned for debt because of the rascality of others who had stolen all the Dorrit property, Sir Arthur, who had inherited the Dorrit property from his father, returned it to the former owner. Thus the Dorrits were reinstated in their rightful condition. Little Amy married Sir Arthur Cienham and her sister married Cienham's cousin.

A wonderfully effective production! The play is delightful, the acting is superb. The stage pictures are faithful illustrations of Dickens' incidents. To see the different types as portrayed on the stage is an even pleasanter diversion than looking at old English pictures. The play has a slender plot, but to be faithful to Dickens the plot had to be thread-like. Miss Mayo could have worked the incidents of "Little Dorrit" into a more involved story, but happily she sacrificed plot to type. Dickens is not a master at plot. His forte is in delineating character. To weave the Dickens incidents into a complex whole would be to lose the Dickens flavor. The Debtors is a series of delightful pictures and studies of type strung along the narrow thread of story which concerned the love between Little Dorrit and Cienham. The result is a unique little play, charming in its simplicity.

The play is so delicate and simple that rough handling on the part of players would have destroyed it. Fortunately, the cast was fully adequate. If one were to name those who did well he would have to name the whole cast. There was no best player. Each one seemed molded for his part. One cannot conceive of any role being better done. Out of respect to Mr. Bell and Miss Clifford, as the featured members of the cast, and not because they stood out as better players, we make special mention of them. Mr. Bell entered fully into the spirit of William Dorrit. The ceremonious, acting old Dorrit lived in the flesh. Miss Clifford was the daintiest, liveliest "Little Dorrit" imaginable. One would not have time or space sufficient to praise the play or players in every detail that showed deep insight into the Dickens spirit.

## New York—The Man Who Owns Broadway.

Musical play in three acts, by George M. Cohan. Produced Oct. 11. (Cohan and Harris, managers.)

Sydney Lyons.....Raymond Hitchcock  
Anthony Bridwell.....Stanley Ford  
Tom Bridwell.....Scott Welsh  
Sylvia Bridwell.....Flora Zabelle  
George Burnham.....George Lydecker  
Caroline Curtis.....Lora Lieb  
Edith Wilson.....Frances Gordon  
Andrews.....Mark Sullivan  
Bill Robinson.....Curt Rabe  
Anna.....Maude Morris  
Butler.....W. J. Ford  
Harry Hathaway.....W. J. Ford  
Star.....Armand King  
Detective.....Ralph Harlow  
Captain at Martin's.....Curt Rabe  
Special Officer.....Thomas Shields

The corner of Forty-second Street and Broadway is but a tiny part of the world, but for Mr. Cohan's play-writing purposes

its boundaries have sufficed and the affairs of that quarter, its extravagantly clothed frequenters and its somewhat peculiar likes and dislikes, have furnished meat, highly seasoned and flavored, for practically all of that playwright's efforts. It may even be that Mr. Cohan is not over familiar with the world as it is beyond the Knickerbocker grill, Shanley's or the Café Madrid. So Mr. Cohan is a specialist, knowing all in his line and little beyond. He practically confesses it and confesses it so good-naturedly that he disarms criticism.

The Man Who Owns Broadway is written in the recognized jargon of the Tenderloin, and some of the people exhibited in its three acts are a weird lot. They dress well, albeit a bit loudly, and live in comfortable, extravagantly appointed apartments, yet their conversation and manners are those of the common and the vulgar.

There are several songs of Cohan merit, which means that they will be much whistled and parodied. The best include "Love Will Make or Break a Man," "I'm in Love with One of the Stars," and "Secrets of the Household." The lyric of the last-named is a wondrous thing to hear. To rhyme with "knows" and "goes" Mr. Cohan supplies "sub rose"! The funniest number is that in the second act, sung by Mr. Hitchcock, Mr. Welsh, Miss Zabelle and Miss Gordon, "A Nice Little Plot for a Play."

Raymond Hitchcock is delightful at all times throughout the three acts. He is droll and funny always and exclaiming sometimes. It has always been a question among the admirers of the method of humor which found its best exponent in the late Ian Daily as to who would be that comedian's most capable successor. Why not Raymond Hitchcock? His methods are very like Daily's. The latter couldn't sing. Neither can Mr. Hitchcock.

Flora Zabelle was a pretty and tuneful Sylvia, and Stanley Ford a buxom and well-groomed (save for a pair of asexual shoes) Anthony Bridwell. With a voluminous waterfall of little kinky curls fastened at the back of her head and a black cross dangling somberly upside down from her throat, Frances Gordon was pertly pleasing. Mark Sullivan imitated Frank Daniels and James T. Powers effectively and to the evident pleasure of his hearers. George Lydecker was a villain so good-natured and likable that one cared nothing for the villainy he was supposed to accomplish in the charming company of Lora Lieb, who, by the way, was the nicest "villainess" seen above Grand Street in many seasons. Scott Welsh, Maude Morris, W. J. Ford, and Ralph Harlow played surrounding roles adequately.

It would be positively fatal to accept any offering of Mr. Cohan's seriously, and the safest way to insure enjoyment of this latest effusion, "The Man Who Owns Broadway," is to sit comfortably in the New York Theatre and allow all your mentality to slip from you. You won't need it, and its presence will only make you uncomfortably aware of Mr. Cohan's shortcomings in any other more serious direction than as a provider of rather common nonsense.

## Irving Place—A Ragged Crowd.

Comedy in three acts, by Ernest von Wolzogen. Revived Oct. 14.

Dr. Frederick Kern.....Horst Buiss  
William Kern.....Erwin Baron  
Polke.....Carl Schmidt  
Eise.....Eva Speier  
Franz von Plattner.....Gustav Olmar  
Dessler.....Gustave Hartshorn  
Roderich Passmann.....Heinrich Oesfeld  
Kunther Dippel.....Oskar Penke  
Schwumbe.....Georgine v. Neudorf  
Miss Pickens.....Hedwig Richard

A Ragged Crowd proved an interesting revival to Irving Place audiences. The play, which dates back to 1892, lacks much of being a perfect work of art. It contains little of a specifically dramatic nature. The story of the plot will show the haphazard nature of the theme. Dr. Frederick Kern and his wife Eise have been six months married. Eise, a girl of eighteen, before her marriage has an affair with von Plattner, of which her husband has no knowledge. When he learns of the liaison there is a row, which, through the good offices of von Plattner, is followed by a reconciliation. The chief merit of the play lies in a series of diverting and touching pictures of conditions prevailing in literary Bohemia.

The brothers Kern were well handled by Horst Buiss and Erwin Baron. The latter, as William, did a particularly good piece of work. Eva Speier, as Eise, was as lachrymose as the role required her to be. The widow Schwumbe was very amusing in the hands of Georgine von Neudorf. Broadly farcical bits were effectively played by Carl Schmidt as Polke, Eise's father; by Heinrich Oesfeld as Passmann, and by Oskar Penke as Dippel.

Next Thursday night Poor Jonathan, a comic opera with music by Milliocker, will have its first metropolitan production in German.

## Hudson—The Outpost.

At the Hudson Theatre last Monday night the performance of Robert Edeson in the Maugham comedy, The Noble Spaniard, was preceded by the one-act play by James F. J. Archibald, The Outpost. The little tragedy, for such it really is, had its first presentation at a Lamba Club gambol and was first seen professionally at the Alhambra Theatre as a feature of a vaudeville bill late in May. The production given the play by Mr. Harris is superior in many respects to its former presentations having the advantage of better stage management and setting. The two soldiers doing picket duty in a jungle in the Philippines are played by Mr.

Edeson and Macey Harlam with the intensity and tragic earnestness for which the playwright's somber story calls. The Hudson's audience received the playlet with favor, and it will continue to be a feature of Mr. Edeson's engagement at that theatre.

## At Other Playhouses.

LYRIC.—The Chocolate Soldier began its final week at this theatre last night, it having been decided to move that attraction to the Herald Square Theatre, where it will resume its New York run Oct. 25, in order that the Lyric may be available for the appearance, on the same date, of William Faversham in Herod.

ACADEMY.—Last night, at this house, Wilton Lackaye in The Battle was succeeded by Louis Mann in The Man Who Stood Still.

LINCOLN SQUARE.—Billy left this theatre Saturday night to move even further uptown, and last night Cecil Spooner returned to this scene of her former frequent engagements, this time in a play called The Little Terror.

GRAND OPERA HOUSE.—Robert Hilliard played a profitable week's engagement at this theatre last week and was followed last night by The Bound-Up.

METROPOLIS.—William Faversham in The World and His Wife pleased the Metropolitan patrons mightily last week. He was followed last night by Billy, with Edgar Atchison-Ely as the young man whose molars, or rather the loss of them, got him into such difficulty.

WEST END.—Eleanor Robson in The Dawn of a Tomorrow appeared last week at the West End Theatre, and the marked improvement in the patronage in this house on Monday night showed the appreciation of Harlem theatregoers of a good play and a good star. Miss Robson in the character of Glad charmed her audiences, and Fuller Melish, Brandon Hurst, William Sauter were all excellent in their various roles. Angela Ogden as Polly was particularly clever among the women of the cast. The production was complete and was received with much applause. This week, The Ringmaster.

NEW AMSTERDAM.—Lina Abarbanell succeeded Kigie Bowen in The Love Cure at the New Amsterdam Theatre last week, playing the role of Nellie Vaughn, Miss Bowen leaving to prepare for her appearance in another important musical production. Miss Abarbanell was warmly received and her exquisite singing of the several songs allotted to the role were roundly encored.

## INCORPORATIONS AT ALBANY.

The Aeroplane Amusement Company—Several Buffalo Companies File Certificates.

Certificates of incorporation for the following theatrical and moving picture enterprises were filed with the Secretary of State the past week: Aeroplane Amusement Company, New York; to act as proprietors and managers of theatres, etc., and present moving pictures and other exhibitions; capital \$5000; directors, Harry Pollock, 41 Park Row, Thomas J. Gillen, 540 West 140th street, William Day, 80 Cathedral Parkway, New York city.

Parry Amusement Company, Rochester, N. Y.; to conduct theatres and produce operatic and dramatic performances; capital \$8000; directors, Thomas G. Parry, Gustav Frimmer, Charles L. Reed, Rochester, N. Y. Richmond Hill Auditorium Motion Picture Company, principal offices, 2920 Jamaica avenue, Richmond Hill, N. Y.; to conduct the motion picture business and employ players; capital \$2000; directors, George W. Chapman, Benjamin F. Chapman, 430 Grand street, Richmond Hill, Max Goldwasser, 900 Putnam avenue, Brooklyn, N. Y. Broadway Legion of Buffalo, N. Y.; Buffalo, N. Y.; to conduct places of amusement and present moving picture and vaudeville performances; capital \$25,000; directors, Philip Eisenberger, 480 Glenwood avenue, Louis J. Knoll, 608 Northampton street, Charles Knoblock, 234 Walnut street, Buffalo, N. Y.

Queen City Amusement Company, Buffalo, N. Y.; to conduct a general theatrical and amusement business; capital \$10,000; directors, Thomas V. Connolly, 910 West Water street, Elmira, N. Y., Charles Connolly, James W. Tobin, 75 Johnson Park, Buffalo, N. Y. Columbia Moving Picture and Theatre Company, New York; to own and manage theatres and produce operatic and dramatic performances; capital \$5000; directors, Max G. Gardia, Joseph Stoeck, 301 Third avenue, Hellmuth Moersch, 198 Broadway, New York city.

Harlem Merchants' Cafe Company, New York. In conjunction with the hotel business to conduct theatres, etc.; capital \$50,000; directors, Charles Wein, 1 West 111th street, Walter S. Doornberg, 231 West Ninety-sixth street, New York city, Charles Levy, 218 South Seventh street, Jersey City, N. J.

Bison Athletic Amusement Company, Buffalo, N. Y.; capital \$15,000; to act as proprietors and managers of theatres, etc., and present plays, burlesques, vaudeville acts and spectacular pieces; directors, John G. Floss, Arthur C. Goodwin, Adam G. Peterson, Buffalo, N. Y. Stellar Attraction Company, New York. Formed to exploit theatrical and dramatic productions, vaudeville and variety acts; capital \$2000; directors, Edward S. Schwartz, Joseph Roth and Herman Roth, 1403 Broadway, New York city.

## NEWS OF THE ACTORS' CHURCH ALLIANCE.

Local and National Headquarters, 550 Seventh Avenue, New York.

The October Church Service was held Sunday evening, Oct. 17, at 8 o'clock, in St. Chrysostom's Chapel, Rev. Sydney N. Usher preached the sermon.

The Monthly Reception will take place Thursday afternoon, Oct. 21, from 3 till 5.30. Dr. Hainsbridge will talk on his travels. All members of the alliance and their friends are invited.

## MRS. SAUNDERS DEAD.

In Her Ninety-First Year Aged Actress Succumbs to Infirmities.



Mrs. Saunders as La Fouchard in The Two Orphans.

Mrs. Elizabeth Saunders, the oldest American actress, died at her home in San Francisco Oct. 7. She had been failing for some weeks, and on account of her extreme age (she was ninety years old) her death was not unexpected. Mrs. Saunders was surrounded with friends who came weekly to chat with her and to listen to her happy recollections of past events and of actors long since dead.

Mrs. Elizabeth Saunders was born in Philadelphia on April 4, 1819. She comes from a family of actors for several generations. Her grandfather—her mother's father—was the elder Joseph Jefferson, and the famous Joe Jefferson was her cousin. William Warren, of the old Boston Museum, was another cousin, and Mrs. Jane Germon, who died recently in Baltimore, was her sister. Her first stage appearance was made in her grandfather's company, when she played Donna Cicily in The Midnight Hour, at the age of fifteen. After a stock season she played Gretchen in Rip Van Winkle with the elder Jefferson, and later had the same role with the elder Hackett. Shortly after her marriage she joined the Boston Museum company, and remained there for ten years. In 1853 she went to San Francisco, to become a member of the company at the old California Theatre. Her intimate friends in the profession included nearly all of the prominent actors of the middle nineteenth century. She was a schoolmate of James W. Wallack, Jr., and a close friend of Edwin Booth. Booth called her "The Old Party," and her name for him was "My Son Teddy." During her career she was associated with Edwin Forrest, Junius Brutus Booth, Mrs. John Drew, Charlotte Cushman, W. C. Macready, C. W. Couckold, Laura Keane, the elder Booth, Fanny Elssler, Mrs. Keane, Charles Keane, George Venderhoff, Thomas and Henry Placide, G. V. Brooks, Charles J. Mathews, William E. Burton, Thomas Hamblin, George H. Barrett, and Thomas Hadway. Among the plays in which she had prominent roles were Money, Jennie Brown, Fashion, Love's Sacrifice, London Assurance, Our American Cousin, A Cure for Heartache, Bleak House, David Copperfield, The Two Orphans, Oliver Twist, The Iron Chest, The Lady of Lyons, Robert Macaire, Woodcock's Little Game, and Used Up. She retired from the stage as Mrs. Skewtons in Dombey and Son, with Mr. and Mrs. Florence at the California Theatre. A few years later she made her reappearance in a woman character in William and Susan. This was twenty-five years ago. She has been a widow for forty-six years. Her two children died many years ago and are buried in Mount Auburn Cemetery near Boston.

## IN NEW QUARTERS.

Next Sunday night the members of the Professional Woman's League are to throw open their splendid new quarters at 1909 Broadway. The event will be marked by a kind of "housewarming" in which many prominent people have been invited.

## THE NEW THEATRE

TO BE OPENED TO THE PUBLIC ON  
MONDAY NIGHT, NOV. 8.

Antony and Cleopatra the Opening Drama—  
The Seat and Box Lists Show That It Will  
Be a Great Civic and Fashionable Event—  
A Description of the Magnificent Building.

The New Theatre will inaugurate its first season Monday night, Nov. 8, with a revival of Shakespeare's Antony and Cleopatra. The seat and box lists prove that the premiere will be a most magnificent civic and fashionable event. This magnificent structure, the most completely appointed playhouse in the English-speaking world, was erected by thirty citizens in the interests of dramatic art. It is intended to take the place of a National Theatre, such as the Comédie Française of Paris and the Hofburg of Vienna. As the theatre is not a commercial venture, considerable latitude was allowed the architects in its construction. Before drawing the plans the architects visited and studied the representative theatres abroad and took from each the best points. They paid particular attention to sight-lines, with the result that every seat in the house commands an excellent view of the stage. The acoustics were also carefully considered. The building is provided with a commodious foyer, two grand staircases, restaurant, buffet, offices for the directorate and staff, a Founders' room, greenroom and library.

From the approaches along Central Park West the structure is both dignified and imposing. It is of clear gray Indiana limestone, occupying an entire block frontage between Sixty-second and Sixty-third streets. Although the theatre is modern it is somewhat in the spirit of the Italian Renaissance of the late sixteenth century. The front entrances are on the park side. The carriage entrances are on Sixty-second and Sixty-third streets. By this arrangement there will be no crowding or confusion. The house is exceedingly simple and so planned that the auditorium and countless rooms can be emptied in three minutes. More than fifty stairways lead to the streets or lobbies. The stage and dressing-rooms above can be flooded instantly by automatic sprinklers. The ground floor embodies the main auditorium, which is the shape of a half an egg with the proscenium arch in the center of the straight line. Along the curved line are the Founders' boxes, the foyer stalls, and first and second balconies in a receding field of driftwood gray and dull Roman gold. The floor pitches at a moderate angle toward the stage, so it has not been necessary to raise the boxes much. They are but four feet above the level of the orchestra floor, making it possible for one to chat with the occupants from the floor during intermission. The twenty-three boxes correspond to the "Golden Horseshoe" at the Metropolitan Opera House, but instead of a second tier above them there are six rows of foyer stalls. Each box accommodates six persons and is divided by tapestries from the tiny parlors in the rear. These parlors open into a private hall from which short flights of stone steps lead either to the main foyer and circulation on the mezzanine floor, or to the corridor on the ground floor. The hangings of boxes and parlors are of a rich cerise. The foyer stalls are also done in cerise. Above the stalls is the first balcony, and over that the second balcony. The chairs are placed on a pitch sufficient to insure every playgoer seeing the entire stage without interference in front of him.

The color scheme of driftwood gray and gold is quiet and suggests dignified simplicity. The relief has been studied to interpret the architectural design, so that the gray is sometimes seen on a heavy gold background, and again the gold predominates on a cerise ground of gray. The carpets are in cerise. The proscenium arch is framed in green-lacquered Connemara marble. Over the arch is the theatre's crest, two masks with a looking-glass in the center bearing the motto, "To hold as 'twere the mirror up to nature." Connemara tablets along the walls and under the dome are inscribed with the names of fourteen great dramatists.

The auditorium is surrounded on each floor by a broad corridor, which forms a circulation to be used between acts as well as in entering and leaving the playhouse. On the ground floor access is obtained to this through many vestibules and entrances, some of which lead directly to the corridor and others to the boxes, stairways and balconies. At the corners are two monumental spiral staircases. Each is double, one flight being directly over the other, so that the ascent is made without meeting.

The boxes are reached from the main corridor by ascending a half flight of stone steps. This brings one to the private hall, which in turn leads to the small parlor in the rear of the box. From the top of this half flight of steps the main foyer is reached by ascending another flight of equal length. It is this foyer which will contain the majority of the art works to be exhibited from time to time. The foyer is constructed of rich Sienna marble and gold and has at either end an orchestra platform cut off by arches which will be used by the orchestra during the intermissions of dramatic performances.

At one end of the circulation on the same floor as the foyer is a tea room. Here tea will be served during the entrances to those who desire it. The windows on this floor front on Central Park West. The circulations in the rear of the first and second bal-

conies are intended to be used as promenades during intermissions. On one floor is the Founders' room, and on the other the library. The former has been furnished by the Founders themselves. The library for the players, which adjoins the dressing-rooms, has oak bookcases rising from the floor to the ceiling. The books will include standard works on the drama, books of reference, and volumes devoted to art. Many have been given the institution and others have been purchased.

The top floor of the theatre in the front is devoted to a roof-garden, which at the present time is used for rehearsals. This garden sets back a bit from the terrace overlooking Central Park and is partly roofed with glass. The doors, all of glass, lead to the walled terrace. In all probability a stage will be erected here for concerts or performances.

Back of the garden are smaller rehearsal rooms, comfortably furnished rooms for choruses and women, and model make-up rooms for supernumeraries. They are all airy and illuminated during the daytime by skylights. They have every appearance of modern studios and could be used as such. This floor, like others, is reached by elevators. The green-room, in disuse since the days of the late Augustin Daly, has been revived. It is located on the ground floor just off the stage on the Sixty-third Street side and is adjacent to two extra dressing-rooms to be occupied only when quick changes are necessary. The room will be used by the players for social intercourse. It will never be open to the public. The dressing-rooms rise from the stage floor on this side of the theatre. Each is fitted with a double wardrobe containing interior electric lights, a marble-topped make-up table with varicolored lights that the effects of paints, powder and wigs may be determined, comfortable lounging chairs and hot and cold water. On each floor are tub and shower baths and many other luxuries and conveniences for the use of the players. The offices of the directorate and executive staff are on the third, fourth and fifth floors. The house is fitted with the latest appliances for quick communication.

### VETERANS SEE MR. WHITESIDE.

At the Comedy Theatre last Saturday afternoon, as the guests of Mrs. George Gould, thirty-two veteran actors and actresses from the Actors' Fund Home on Staten Island witnessed the performance of Walker Whiteside, in Mr. Zangwill's *The Melting Pot* and enjoyed it immensely. The guests were accompanied by the Home's superintendent, W. G. Barron, and Mrs. Barron. The old players present included Harry Langdon, A. W. Maflin, W. H. Boker, Edward Wilkes, "Daddy" Bowers, John L. Vincent, Mr. and Mrs. Sam T. Chester, Harry Irving, William Gilbert, Charles Morris, Mr. and Mrs. George Morton, Vincent Gonzales, Mrs. Holmes, Miss Parker, Mrs. Frank Cotter, Mrs. Forrester, Miss Elsie Jermon, and Mrs. Gabriel Campbell.

### THE ANDERSON WITHDRAWAL.

The report has been confirmed that M. C. Anderson, recently vice-president of the Shubert-Anderson Company, which controlled the New York Hippodrome, and a stockholder in the Shubert Theatrical Company, has sold his interests in those concerns to George B. Cox. Mr. Anderson is succeeded in the management of the Hippodrome by J. J. Shubert and will devote his time to his vaudeville interests and to his houses in Chicago, Cincinnati, Indianapolis, and Louisville.

### JESIE MILLWARD WITH ARNOLD DALY.

The mystery surrounding the announcement made by Jessie Millward on her arrival in New York on the St. Louis Sunday, to the effect that she did not return to America under the management of Charles Frohman but in response to a hurried cable from a prominent firm of managers, was cleared up yesterday afternoon when it became known that the admirable English actress had been chosen by Liebler and Company for the leading feminine role in the new play, *Know Thyself*, in which those producers are to present Arnold Daly.

### MRS. JAMES H. HACKETT ILL.

Mrs. James Henry Hackett, mother of James K. Hackett, is critically ill at her home in New York. Mrs. Hackett suffered an attack of heart disease ten days ago, and on account of her age, seventy-five years, her condition causes fear. James K. Hackett, who is now in Detroit, will return to New York should his mother become worse.

### OLIVER HERFORD BETTER.

Oliver Herford, who has been quite ill with typhoid pneumonia for several weeks past, is said to be now well on the road to recovery. Mr. Herford's play, *The Florist's Shop*, is now undergoing changes, after which it will become a musical comedy.

### MR. BELASCO BETTER.

David Belasco, who has been sick with pneumonia for about two weeks, is nearly recovered from the attack. Owing to his plans for producing several new plays, Mr. Belasco is anxious to get back to business.

### DANIEL SULLY'S NEW PLAY.

Daniel Sully's newest play, *The Game*, had its premiere at Glens Falls, Mass., last Thursday night, and reports have it that it is another sure-fire Sully success.

## TO ADVERTISERS.

THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 6, owing to the fact that Tuesday, Nov. 2, Election Day, will be a legal holiday. Advertisers will please note that no advertisement for the last page can be received later than noon of Friday, Oct. 29, and that the final forms will close at noon on Saturday, Oct. 30.

## GRAND OPERA NOTES.

Mary Garden appeared at the Grand Opera in Paris Monday evening, Oct. 11, in the title-role of Henri Feyrier's *Monna Vanna*.

Ninety-six members of the chorus and ballet for the Metropolitan Opera House arrived Sunday, Oct. 10. On their way from Milan to Havre they lost all their baggage. It arrived in New York on a later vessel.

Mlle. Labia has resigned from the Manhattan company.

Liebler and Company will star Bessie Abbott, formerly of the Metropolitan Opera company, in a light opera by Pietro Mascagni.

For the first time in its history the Manhattan Opera House will see the production of an opera in the English language Wednesday evening, when Balfe's *Bohemian Girl* will be sung.

Helen Wetmore, of Boston, is expected to make her debut in Alfano's opera, *Resurrection*, at the Komische Opera, Berlin. The opera, *Resurrection*, is founded on Tolstol's book.

Eighty-seven German chorus singers of the Metropolitan company arrived in New York Wednesday, Oct. 13. Several members of the company also arrived, among them being Louis Bauer and Clara Koch Bohen, soloists; Hans Stelner, chorus master, and Richard Hageman, conductor.

The lyric opera season at the New Theatre will begin Tuesday evening, Nov. 16, with Werther, in which Geraldine Farrar and Edmond Clement will have the leading roles. The next day a matinee of *The Bartered Bride* will be given, with Alfred Herzs conducting. The cast will be the same as at the Metropolitan Opera House last season. *The Barber of Seville*, in which Lydia Lipkowska will appear and which Vittorio Podetti will conduct, is booked for a matinee performance Nov. 25. The first two weeks' cycle of the opera season will conclude with *Lear's* *Car and Zimmerman*, Nov. 26. The cast of singers for this opera will include Bella Alton, John Forsell, Otto Gortz, Albert Reiss, and Herbert Witherspoon. It is rumored that an opera by Franz Lehar, composer of *The Merry Widow*, will be presented at the New Theatre and that Mr. Lehar will conduct the orchestra at the first performance.

The Italian grand opera company, which failed at the Academy of Music two weeks ago, has been reorganized by A. Bagarozzi and will tour the country. In addition to the regular members there will be a new dramatic soprano and a new dramatic tenor.

## FOREIGN NOTES.

The Théâtre Déjazet, Paris, began its winter season last Thursday night with *Le Petit de la Bonne*, a vaudeville in three acts by Georges Mitchell. The papers criticized the production favorably.

Sir Walter Raleigh, a new play by William Devereux, was produced last Wednesday night at the Lyric Theatre, London. Lewis Waller and Winifred Emery have the leading roles, those of Sir Walter and Queen Elizabeth, respectively. The play is described as a "joke of a melodrama."

The Folies, the new burlesque at the Apollo Theatre, London, was enthusiastically received last Thursday night. The two new burlesques, called "potted plays," were on the Drury Lane melodrama, *The Whip*, and Sir Arthur Conan Doyle's *Fires of Fate*. A burlesque of Harry Lauder's songs was very funny.

Anatole France, the French author, is to marry Jeanne Brindeau, an actress. Mr. France, who is more than twice as old as his fiancée, met Mlle. Brindeau on a voyage to South America several months ago.

## THE FOURTH ESTATE IS HAPPIER.

The abrupt and unhappy ending of the Patterson-Ford play, *The Fourth Estate*, at Wallack's Theatre, gave rise to so much adverse criticism that Liebler and Company have assented to the general wish and have had a new ending written for the drama. In the new form Wheeler Brand, the young newspaper man, does not kill himself, but lives "happily ever after," or nearly so. The optimistic addition went into effect last Friday night.

## THE FIRST KNOWLES LECTURE.

At Carnegie Hall Sunday night R. G. Knowles delivered his first lecture of the season, on "Rural England and Living London." The lecturer was welcomed by an audience of good size, warm in its applause of the interesting "travel talk," the accompanying pictures, and the interpolated witticisms of Mr. Knowles.

## AN OPFRA ENGAGEMENT.

It was announced yesterday that Madame Frances Alda was to become the wife of Giulio Gatti-Casazza, of the Metropolitan Opera Company, later in the Autumn or in the early Winter.

## THE STOCK COMPANIES.

News Notes of Various Permanent Organizations Here and There.

The May A. Bell Marks Stock company continues to fill the Grand Opera House at Ottawa, Ont., and has broken all records for attendance there. Under Two Flags was given two productions Oct. 9 to appreciative audiences, followed by *At the Point of the Sword*, *Hulda*, the *Girl from the Northwest*, *A Rash Marriage*, *The Midnight Express*, *Two Orphans*, and *The Banker's Wife*. The baby show, with a diamond ring for the prize, has proved very popular here.

Bessie Dainty, who was featured last season as Lena in *Lena Rivers*, is with the Willard-Mack Stock company at Salt Lake City as *Simplicity Johnson* in *Lover's Lane* and receiving much favorable notice from local press and public for her excellent interpretation of the part.

Edna Macbeth played a special engagement with the Crescent Stock of Brooklyn week of Oct. 4, appearing as *Lady Vernon* in *Dorothy Vernon of Haddon Hall*. Her work was well received.

The Mabel Paige Stock company after a fifty weeks' run at Jacksonville, Fla., opened at the Virginia Theatre, Birmingham, Ala., for an indefinite period. *Raffles* was the offering Oct. 11-15. This is their third week to good business.

Earl Metcalfe, of the Forepaugh Stock company in Cincinnati, has been transferred to the same company at the Majestic Theatre in Indianapolis, to play the second characters.

Corse Payton has engaged David Landau as leading man of the stock company for the Bijou Theatre, Brooklyn.

Caroline Greenfield, who recently supported Edwin Holt in *The Mayor* and the *Manicure* and has also been seen in several other well-known productions, will be an important member of the Coburn Players when that organization opens its season on Nov. 1.

## CUES.

Julius Hopp is to contribute weekly to the *New York Review* a summary of the important theatrical happenings of the week.

Henry S. Jenkins, a New Yorker, who is in a Boston hospital, witnessed a condensed version of *The Candy Shop* Sunday night, Oct. 10. The performance at the hospital cost Mr. Jenkins \$1,000.

Law Fields entertained 250 nurses of various New York hospitals at Wednesday night's performance of *The Rose of Algeria* at the Herald Square.

Georgia O'Hamey, a musical comedy star of the Pacific Coast, who was brought East by Maxine Elliott, has been engaged by Waczhals and Kemper for Seven Days.

Rehearsals of *The City*, Clyde Fitch's last and most serious drama, began Tuesday, Oct. 12. Walter Hampden plays the leading role.

Ruth St. Denis and her East Indians left England for New York Oct. 16 to begin a series of matinees in the Hudson Theatre late this month.

Henry Warwick has been engaged by Law Fields to play the part of the Englishman in Andrew Mack's new musical comedy, *The Prince of Bohemia*.

Virginia Folts has been engaged by Law Fields for the company supporting Marie Dressler in *Tillie's Nightmare*.

John Rowe, recently with *The Time, the Place* and the *Girl*, has been engaged for *The Great Divide*.

Hall Calne, who was seized with an attack of heart trouble last Thursday night, is improving.

William Harris, manager of the Criterion Theatre, returned to his office yesterday, after an illness of several weeks.

On the Eve, at the Hudson Theatre, will be succeeded Oct. 26 by *Kyrle Bellew* in *The Builder of Bridges*.

Augusta Glöse was the guest of honor at the dinner of the Hungry Club at the Hotel Flanders last Saturday evening.

Australasian rights to Charles Klein's *The Lion and the Mouse* and *The Third Degree* have been secured from Henry B. Harris by J. C. Williamson.

Blanche Turner, a juvenile actress from San Francisco, is visiting with Mr. and Mrs. Harry Leighton in this city. She will make New York her permanent home.

Henry W. Savage sailed for Europe last Saturday morning. Mr. Savage is taking this trip for a vacation rather than for business, and will return the last of November.

## If your dinner distresses

half a teaspoon of Horsford's Acid  
Phosphate in half a glass of water  
brings quick relief—makes diges-  
tion natural and easy.

## LONDON NOTES AND NEWS

**Notable Success of Anstey's The Brass Bottle and a Comedy Called Smith—The Latter, However, Is Somewhat Sultry in Lines and Subject.**

(Special Correspondence of The Mirror.)

LONDON, Oct. 9.—I have already chronicled, and in some measure described, the principal productions and the chief successes of the new London theatrical season. It now falls to my lot to report the production of several other plays in this city. Two of these are already great successes, both artistically and financially. The first

new season, which has been started at the Savoy by C. H. Workman, so long leading comedian there with Mrs. D'Oyly Carte, and one of the finest singing comedians before the British public.

Workman is deservedly a great favorite, but I am rather sorry that his initial production should be of a somewhat conventional and commonplace type as regards story and construction. It is a pretty thing, however, and its music is mostly melodious. The fable is principally built around a wayward heroine who causes two woosers to go Alpine climbing at the risk of their lives, in search of a spring of edelweiss, which, as you may have heard, is supposed to work wonders in the way of good luck bringing. There is not much humor in this comic opera, which is rather an unusual thing in Savoy comic plays. The piece, however, is admirably acted and sung by the said Workman, who is principally assisted by Elsie Spain, Jessie Rose, Claude Fleming, and other Savoy favorites.

It will interest American playgoers, who are, of course, all Mianosa readers, to learn that The Happy Hooligan, a merry musical mixture long touring on transatlantic territories, has just made a very successful debut in the London suburbs. Also that Ethel Levey and Isobel Carus, sweet singing citizenesses both, have achieved great successes, respectively, at two huge London variety theatres, the Alhambra and the Coliseum. Likewise that the diminutive doll, described as "America's Littlest Star," Edna Wallace Hopper to wit, makes her English debut at the Palace Theatre next Monday. Another star popular in the American theatres—namely, Leonard Shepherd—has made good—exceedingly good—in certain of our metropolitan vaudeville houses. He is now being booked heavily for the Gibbons-Barrasford numerous variety houses.

Another recent English event of great interest to my thousands of good American friends was the presentation by Marie Corelli of John Harvard's house to Stratford-on-Avon last Thursday, when your highly esteemed Ambassador Citizen Whitelaw Reid was the chief guest of the day. Marie, who is still Shakespeareville's guardian angel, made a really excellent and soundly sensible speech, rejoicing as we all do at the ever-increasing amity existing between America and Great Britain. Long may that Cordial Entente wave say "I." And so say all of us as they old song says.

Speaking of Shakespeare, I have to tell you that our mutual old friend of Stratford Town has loomed large—very large—in and around London City and doubtless in New York ditto and other American centers, this week. This was chiefly on account of your Citizen Doctor Wallace's much boomed "discovery" of certain legal and other documents of the Bard's own time, showing that the old Globe Theatre of the late sixteenth and early seventeenth centuries was really on the south side of Bankside instead of on the north, as we had always been led to believe.

This discovery of your Nebraska sage was much boomed in the Times and much debated in all the other journals. Many papers and people profess to think that Sage Wallace is right. This, however, did not prevent Sir Herbert Tree, in company with many distinguished folk, from unveiling a memorial to Sweet William on what many of us still believe to be the proper Thames side site of Ye Olde Globe. There and at the neighboring ancient church, St. Saviour's, Southwark (where William went to church when he was working in London), there were great rejoicings.

Perhaps I may be pardoned for exhibiting at this moment of mailing something of the swelling of honest pride with regard to this church of my old friend William Shakespeare's, for—let me whisper in your collective ear, O Mianosa readers—that in that sacred edifice was performed the nuptials of the parents of your (nevertheless) humble servant to command. GAWAIN.

## OUT OF TOWN OPENINGS.

There were many important openings out of town last week and, as usual, Atlantic City was the birthplace of the majority of the new attractions. In that city the new Bernstein play, Israel, was shown, and report credits it with more than a probability of Broadway success. Francis Wilson appeared in his own comedy, The Bachelor's Baby, and those present at the premiere declare the comedian's attempt at playwriting to be very funny and pleasing. The Harvest Moon, too, which came to town to the Garrick yesterday, was one of last week's Atlantic City openings. Friday night, in Baltimore, Olga Nethercole presented for the first time a new play by Aaa Steele called Locke, of Wall Street, in which the actress is said to have done some of the best work of her career.

## THE BIJOU DARK.

The Debtors not having met with the profitable business hoped for, the play's promoters brought its engagement at the Bijou to a close Saturday night. No attraction having been readily available the house will remain dark the current week.

## THE ACTORS' SOCIETY

**TWENTY-ONE DIRECTORS PRESENT AT LAST MONDAY'S MEETING.**

The Best Attended Directors' Meeting in the History of the Society—Alexia Durant, in Real Life, Encounters Some Very Dramatic Experiences—George Seybolt Meets Success in The Third Degree—Una Abell Brinker's Promising New Venture—Gossip of Members In and Out of Town.

At last Monday's meeting of the Board of Directors there were present twenty-one members of that body, that fact making the meeting the best attended of any the society has ever had. Many matters of importance, although of routine significance, were taken up and new members elected. The deep interest shown by all directors and members alike in recent meetings of the society is a most pleasing and satisfactory indication of the esteem and regard in which the entire players' profession holds the organization, and it is from such deep interest and enthusiasm that advancement and splendid results are certain to come.

Since the announcement made in THE MIANOSA a few weeks ago that the Play Reading Committee was now in a position to consider a new batch of plays, the manuscripts have been coming in thick and fast and the committee has several weeks of work before it to sort and consider all submitted. All will receive consideration, however, and if in the group there should be any of real merit and good promise they will be added to those already held in reserve by the committee as containing the elements of success and profit for which managers are always on the alert. Treasurer Harold Woolf, the head of the Play Reading Committee, is indefatigable, and since he assumed that post a great deal has been accomplished. It will not be very surprising if announcement is made one of these busy days that one of the plays passing through the committee's hands stands an excellent chance of Broadway production at competent managerial hands.

In mimic life an actress of experience as varied, praiseworthy and long as Alexia Durant's encounters every kind of dramatic experience, but Miss Durant has discovered that thrilling episodes behind a row of footlights differ radically from many experiences in real life. During the past few months, on her ramble at Cowles, N. M., Miss Durant's experience has formed one long, lurid melodrama of the most pronounced and Woods-Blaney type. It seems that several "rustlers" (which is the name given in Miss Durant's country to cattle thieves) had taken a fancy some time ago to some of the splendid cattle owned by that lady, and gratified their desire to own them by nocturnally and nonchalantly removing them from their quarters. So great is the fear of that particular band of "rustlers" in that part of the country that Miss Durant was advised not to make any attempt to regain her property nor to punish the thieves, since practically every member of the band had a murder or two to his credit and was a general all-round bad man. But Miss Durant, who in her stage career has swung from the clapper of bells hung high in bellies, dragged plank-and-white heroes from the snarling teeth of sawmills, and ridden excited and spirited steeds up many rods of canvas mountains, was not daunted and immediately had the notorious little crew of bad men arrested and jailed. The thieves, however, were released on bail, and one of their first moves on regaining their temporary liberty was to take oath, over bumpers of terrific New Mexico whiskey, to have Miss Durant's life. Now Miss Durant goes about armed with scissars, bat pins, nail files and an umbrella, but with a real sure-enough revolver, too, and then those "rustlers" are going to get the surprise of their lives and be shown what a stage career can do for a brave woman. And to prove that she is a good shot with a gun as well as the scissars, bat pin, nail file and umbrella, Miss Durant is to forward to the society the skin of some kind of ferocious New Mexican beast she recently shot near her ranch. Secretary Morey is to use it for a pen-wiper.

There isn't a player who comes into the society who isn't pleased to hear of ex-Secretary George Seybolt's success as Underwood in The Third Degree. Reports from the road are all agreed on the excellence of his performance, and this is further proof of the statement so many members made last Spring when the news of his resignation was regretfully made known, that the society's loss was the profession's gain. On tour Mr. Seybolt is chaperoned and protected from the wiles of the matinee maidens by Mrs. Seybolt, who is known to theatregoers as Eleanor Lyons, and who, if you please, is making some good little impression of her own in the same Third Degree company.

On Monday, Nov. 1, Una Abell Brinker is to launch her new venture, a capable stock company, at the Neabit Theatre, Wilkes-Barre, Pa., having chosen for her inaugural play The Man on the Box. This she will follow with The Three of Us and similar plays of equal importance and merit. Jack Kahn will be Miss Brinker's manager and Sedley Brown will be her stage director. Hayden Stevenson is the leading man of the new organization, and the proj-

ect starts with every indication of success and profit for the popular Miss Brinker. Frederick Bock has duplicated in Boston the success he made down at the Bijou in A Gentleman from Mississippi, as the old Southern soldier whom the genial Senator from Mississippi befriends.

E. H. English is now a prominent member of the Western Paid in Full company. George Drury Hart has closed with the Dauphin Theatre company in New Orleans.

Interest attaches to the appearance of Frederick Seaton as the odd Chiccat Indian in Two Women and That Man at the Majestic Theatre this week, because it is the latest and easily the best of a long list of Indian characterizations for which Mr. Seaton has gained some little renown. The part having been originally written in English, Mr. Seaton took up the task of translating it into pure Chiccat, a tongue with which the actor's study of Indian life has made him very familiar. Consequently his lines are now delivered in that curious tongue, and to make clear their bearing on the plot of the play they are interpreted as soon as Mr. Seaton delivers them by another of the play's quaint characters, an old priest. This departure would seem to be the quest for atmosphere and stage truth brought to its utmost point, quite in line with the efforts in that direction of Henry D. Carey, the play's author, and T. Hayes Hunter, who directed the play's production. Ina Brooks has been engaged for the leading role in The Great Divide.

Adora Andrews has joined the Harry Davis Stock company at the Duquesne Theatre in Pittsburgh.

Edward J. Le Saint has been re-engaged for The Man of the Hour.

Lincoln Plummer has joined The Girl from Rector's company.

George Barr is now in his fourth season with The Lion and the Mouse.

Justina Wayne is among the promising engagements made by Delamater and Norris for Beverly of Graustark.

## THE NEW GAITES OFFERING.

For Bright Eyes, the musical comedy version of Mistakes Will Happen with which Joseph M. Gaites hopes to duplicate the success and profit of The Three Twins, that manager has engaged Cecil Lean and Florence Holbrook. The score of Bright Eyes will be by Karl Hoschna, who made The Twins so tuneful.

## CURRENT AMUSEMENTS.

Week ending October 23.  
ACADEMY OF MUSIC—Louis Mann in The Man Who Stood Still—43 times, plus 5 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Vaudeville.  
ASTOR—The Man from Home—387 times, plus 10th week—75 to 83 times.  
BELASCO—Is Matrimony a Failure?—9th week—84 to 91 times.  
BIJOU—Closed Oct. 16.  
BROADWAY—The Midnight Sons—31st week—175 to 178 times.  
CASINO—Sam Bernard in The Girl and the Wizard—4th week—33 to 39 times.  
CIRCLE—Vaudeville and Moving Pictures.  
COLONIAL—Vaudeville.  
COMEDY—Walker Whiteside in The Melting Pot—7th week—50 to 57 times.  
CRITERION—Robert Adams in The Noble Spaniard—5th week—33 to 40 times; The Outpost—3d week—9 to 16 times.  
DALY'S—Viola Allen in The White Sister—4th week—55 to 58 times.  
EMPIRE—John Drew in Inconstant George—5th week—31 to 38 times.  
FOURTEENTH STREET—Vaudeville and Moving Pictures.  
GAIETY—The Fortune Hunter—7th week—50 to 57 times.  
GARRICK—The Harvest Moon—1st week—1 to 8 times.  
GRAND OPERA HOUSE—The Round Up—305 times, plus 5 times.  
HARVARD—Such a Little Queen—5th week—55 to 58 times.  
HERALD SQUARE—The Rose of Algeria—49 times, plus 5th week—34 to 41 times.  
HIPPODROME—A Trip to Japan, inside the North; The Ballet of Jewels—7th week.  
Hudson—On the Eve—5d week—17 to 24 times.  
HURDIT AND SEAMONS—Star and Gaiety Show.  
IRVING PLACE—German Company in A Lightning Girl—7th time; A Razed Crowd—4 to 5 times; The Poor Jew—3 times.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—The Dollar Princess—7th week—45 to 48 times.  
LIBERTY—Neil in Springtime—1st week—1 to 7 times.  
LINCOLN SQUARE—Cecil Spooner in The Little Terror—5 times.  
LYRIC—Arsene Lupin—9th week—61 to 68 times.  
LYRIC—The Chocolate Soldier—8th week—41 to 48 times.  
MADISON SQUARE GARDEN—Electrical Show.  
MAJESTIC—Two Women and That Man—1st week—1 to 3 times.  
MANHATTAN OPERA HOUSE—Grand Opera—5th week.  
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—3d week—17 to 24 times.  
METROPOLITAN—Rilly—32 times, plus 5 times.  
MINER'S BOWERY—Theodor Burlesque.  
MINNIE'S EIGHTH AVENUE—Merry Maidens.  
MURRAY HILL—Girls from Haverland.  
NEW AMSTERDAM—The Love Cure—5th week—55 to 62 times.  
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—3d week—5 to 16 times.  
OLYMPIC—Theodore Burlesque.  
PLAZA MUSIC HALL—Vaudeville.  
RAVY—Margaret Anglin in The Awakening of Helena Richie—5th week—25 to 33 times.  
STUYVESANT—Francis Starr in The Eastward Way—160 times, plus 7th week—50 to 57 times.  
VICTORIA—Vaudeville.  
WALLACK'S—The Fourth Estate—3d week—17 to 24 times.  
WARNER'S—The Glens—97 times, plus 15th week—115 to 122 times.  
WEST END—The Ringmaster—49 times, plus 8 times.  
TOKYVILLE—Vaudeville and moving pictures.

Made Lohr.

in order is The Brass Bottle, written by F. Anstey and produced at the Vaudeville by Gaston Mayer, son of the late eminent producer of French plays in England, in conjunction with the Messrs. Gatti, who are freeholders of that theatre and of several others.

The Brass Bottle is a fantastic farce some two hours and a half long and is after the fashion of the late Robert Louis Stevenson's New Arabian Nights Stories. The chief difference is that The Brass Bottle is very merry, and that most of these R. L. S. stories are morbid. The main situations in Anstey's latest mirth-maker concern the adventures of a weird and well-meaning Djinn, who on being accidentally released from the brassy vessel in which he has been confined for ages, plays hilarious havoc with most of the other dramatic persons, mixing up the love matters and otherwise causing chaos to come again and to stop until curtain fall, when all is cleared up. The principal parts in this latest London laughter-causer are Lawrence Graustark, Alfred Bishop, Holman Clarke, Luigi Lablache, and Rudge Harding. The ladies' characters, which are not so important, are admirably sustained by Lena Halliday, Viva Birkett, and Mary Brough, the humorous daughter of the humorous "Lal."

The other great success among the newest new plays is the four-act comedy written by the prolific Somerset Maugham, M. R. C. S., and monosyllabically entitled Smith. Smith is a satirical study of more or less high society life and (speaking strictly between ourselves) its main thesis is concerned with the denunciations, now blithe and bitter, of that kind of New Woman who doesn't mind getting married, but who does mind having any offspring. If you will kindly excuse the blushes which I fear may somewhat tinge this epistolary page, I will confess to you that in some of these denunciations the brilliant dramatist-doctor went far beyond the limits usually observed in dialogue intended for public hearing.

Wild horses shall not drag from me a full description of these somewhat sultry expressions. You can, however, judge of the sultriness thereof when I tell you that the author himself was so staggered when he heard them upon the stage that he promptly went round with a big blue pencil and marked them out.

Notwithstanding the deletion of these somewhat curulean expressions, Smith is still a great success with the public. Robert Lorraine made a very great hit in the chief male character, and Marie Lohr (the still 'teen-ful leading lady, daughter of Kate Bishop) gave a most artistic study of the name part, a parlor maid who (again speaking *entre nous*) is perhaps the most respectable personage in the whole play, certainly among the feminine folk. Admirable impersonations were also contributed by Frederick Volpe and A. E. Matthews, likewise by Kate Cutler and Edith Latimer.

New play Number Three at the West End is The Mountaineers, a three-act romantic comic opera written by Guy Eden and Reginald Somerville and composed by the last-named. It formed the opening play of the

## THE NEW THEATRE

TO BE OPENED TO THE PUBLIC ON  
MONDAY NIGHT, NOV. 8.

Antony and Cleopatra the Opening Drama—  
The Seat and Box Lists Show That It Will  
Be a Great Civic and Fashionable Event—  
A Description of the Magnificent Building.

The New Theatre will inaugurate its first season Monday night, Nov. 8, with a revival of Shakespeare's Antony and Cleopatra. The seat and box lists prove that the premiere will be a most notable civic and fashionable event. This magnificent structure, the most completely appointed playhouse in the English-speaking world, was erected by thirty citizens in the interests of dramatic art. It is intended to take the place of a National Theatre, such as the Comédie Française of Paris and the Hofburg of Vienna. As the theatre is not a commercial venture, considerable latitude was allowed the architects in its construction. Before drawing the plans the architects visited and studied the representative theatres abroad and took from each the best points. They paid particular attention to sight-lines, with the result that every seat in the house commands an excellent view of the stage. The acoustics were also carefully considered. The building is provided with a commodious foyer, two grand staircases, retiring and smoking rooms, a tea room, restaurant, buffet, offices for the directorate and staff, a Founders' room, greenroom and library.

From the approaches along Central Park West the structure is both dignified and imposing. It is of clear gray Indiana limestone, occupying an entire block frontage between Sixty-second and Sixty-third streets. Although the theatre is modern it is somewhat in the spirit of the Italian Renaissance of the late sixteenth century. The front entrances are on the park side. The carriage entrances are on Sixty-second and Sixty-third streets. By this arrangement there will be no crowding or confusion. The house is exceedingly simple and so planned that the auditorium and countless rooms can be emptied in three minutes. More than fifty stairways lead to the streets or lobbies. The stage and dressing-rooms above can be flooded instantly by automatic sprinklers. The ground floor embodies the main auditorium, which is the shape of a half an egg with the proscenium arch in the center of the straight line. Along the curved line are the Founders' boxes, the foyer stalls, and first and second balconies in a receding field of driftwood gray and dull Roman gold. The floor pitches at a moderate angle toward the stage, so it has not been necessary to raise the boxes much. They are but four feet above the level of the orchestra floor, making it possible for one to chat with the occupants from the floor during intermission. The twenty-three boxes correspond to the "Golden Horseshoe" at the Metropolitan Opera House, but instead of a second tier above them there are six rows of foyer stalls. Each box accommodates six persons and is divided by tapestries from the tiny parlors in the rear. These parlors open into a private hall from which short flights of stone steps lead either to the main foyer and circulation on the mezzanine floor, or to the corridor on the ground floor. The hangings of boxes and parlors are of a rich cerise. The foyer stalls are also done in cerise. Above the stalls is the first balcony, and over that the second balcony. The chairs are placed on a pitch sufficient to insure every playgoer seeing the entire stage without interference in front of him.

The color scheme of driftwood gray and gold is quiet and suggests dignified simplicity. The relief has been studied to interpret the architectural design, so that the gray is sometimes seen on a heavy gold background, and again the gold predominates on a background of gray. The carpets are in cerise. The proscenium arch is framed in greenish-gold Cinemara marble. Over the arch is the theatre's crest, two masks with a looking-glass in the center bearing the motto, "To hold as twere the mirror up to nature." Cinemara tablets along the walls and under the dome are inscribed with the names of fourteen great dramatists.

The auditorium is surrounded on each floor by a broad corridor, which forms a circulation to be used between acts as well as in entering and leaving the playhouse. On the ground floor access is obtained to this through many vestibules and entrances, some of which lead directly to the corridor and others to the boxes, stairways and balconies. At the corners are two monumental spiral staircases. Each is double, one flight being directly over the other, so that the ascent is made without meeting.

The boxes are reached from the main corridor by ascending a half flight of stone steps. This brings one to the private hall, which in turn leads to the small parlors in the rear of the box. From the top of this half flight of steps the main foyer is reached by ascending another flight of equal length. It is this foyer which will contain the majority of the art works to be exhibited from time to time. The foyer is constructed of rich Sienna marble and gold and has at either end an orchestra platform cut off by arches which will be used by the orchestra during the intermissions of dramatic performances.

At one end of the circulation on the same floor as the foyer is a tea room. Here tea will be served during the entrances to those who desire it. The windows on this floor front on Central Park West. The circulations in the rear of the first and second bal-

conies are intended to be used as promenades during intermissions. On one floor is the Founders' room, and on the other the library. The former has been furnished by the Founders themselves. The library for the players, which adjoins the dressing-rooms, has oak bookcases rising from the floor to the ceiling. The books will include standard works on the drama, books of reference, and volumes devoted to art. Many have been given the institution and others have been purchased.

The top floor of the theatre in the front is devoted to a roof-garden, which at the present time is used for rehearsals. This garden sits back a bit from the terrace overlooking Central Park and is partly roofed with glass. The doors, all of glass, lead to the walled terrace. In all probability a stage will be erected here for concerts or performances.

Back of the garden are smaller rehearsal rooms, comfortably furnished rooms for choruses and women, and model make-up rooms for supernumeraries. They are all airy and illuminated during the daytime by skylights. They have every appearance of modern studios and could be used as such. This floor, like others, is reached by elevators. The green-room, in disuse since the days of the late Augustin Daly, has been revived. It is located on the ground floor just off the stage on the Sixty-third Street side and is adjacent to two extra dressing-rooms to be occupied only when quick changes are necessary. The room will be used by the players for social intercourse. It will never be open to the public. The dressing-rooms rise from the stage floor on this side of the theatre. Each is fitted with a double wardrobe containing interior electric lights, a marble-topped make-up table with varicolored lights that the effects of paints, powder and wigs may be determined, comfortable lounging chairs and hot and cold water. On each floor are tub and shower baths and many other luxuries and conveniences for the use of the players. The offices of the directorate and executive staff are on the third, fourth and fifth floors. The house is fitted with the latest appliances for quick communication.

### VETERANS SEE MR. WHITESIDE.

At the Comedy Theatre last Saturday afternoon, as the guests of Mrs. George Gould, thirty-two veteran actors and actresses from the Actors' Fund Home on Staten Island witnessed the performance of Walker Whiteside in Mr. Zangwill's *The Melting Pot* and enjoyed it immensely. The guests were accompanied by the Home's superintendent, W. G. Barron, and Mrs. Barron. The old players present included Harry Langdon, A. W. Maflin, W. H. Boker, Edward Wilkes, "Daddy" Bowers, John L. Vincent, Mr. and Mrs. Sam T. Chester, Harry Irving, William Gilbert, Charles Morris, Mr. and Mrs. George Morton, Vincent Gonzales, Mrs. Holmes, Miss Parker, Mrs. Frank Cotter, Mrs. Forrester, Miss Effie Jermon, and Mrs. Gabriel Campbell.

### THE ANDERSON WITHDRAWAL.

The report has been confirmed that M. C. Anderson, recently vice-president of the Shubert-Anderson Company, which controlled the New York Hippodrome, and a stockholder in the Shubert Theatrical Company, has sold his interests in those concerns to George B. Cox. Mr. Anderson is succeeded in the management of the Hippodrome by J. J. Shubert and will devote his time to his vaudeville interests and to his homes in Chicago, Cincinnati, Indianapolis, and Louisville.

### JESSIE MILLWARD WITH ARNOLD DALY.

The mystery surrounding the announcement made by Jessie Millward on her arrival in New York on the *St. Louis* Sunday, to the effect that she did not return to America under the management of Charles Frohman but in response to a hurried cable from a prominent firm of managers, was cleared up yesterday afternoon when it became known that the admirable English actress had been chosen by Lieber and Company for the leading feminine role in the new play, *Know Thyself*, in which those producers are to present Arnold Daly.

### MRS. JAMES H. HACKETT ILL.

Mrs. James Henry Hackett, mother of James K. Hackett, is critically ill at her home in New York. Mrs. Hackett suffered an attack of heart disease ten days ago, and on account of her age, seventy-five years, her condition causes fear. James K. Hackett, who is now in Detroit, will return to New York should his mother become worse.

### OLIVER HERFORD BETTER.

Oliver Herford, who has been quite ill with typhoid pneumonia for several weeks past, is said to be now well on the road to recovery. Mr. Herford's play, *The Florist's Shop*, is now undergoing changes, after which it will become a musical comedy.

### MR. BELASCO BETTER.

David Belasco, who has been sick with pneumonia for about two weeks, is nearly recovered from the attack. Owing to his plans for producing several new plays, Mr. Belasco is anxious to get back to business.

### DANIEL SULLY'S NEW PLAY.

Daniel Sully's newest play, *The Game*, had its premiere at Glens Falls, Mass., last Thursday night, and reports have it that it is another sure-fire Sully success.

## TO ADVERTISERS.

THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 6, owing to the fact that Tuesday, Nov. 2, Election Day, will be a legal holiday. Advertisers will please note that no advertisement for the last page can be received later than noon of Friday, Oct. 29, and that the final forms will close at noon on Saturday, Oct. 30.

## GRAND OPERA NOTES.

Mary Garden appeared at the Grand Opera in Paris Monday evening, Oct. 11, in the title-role of Henri Feyrier's *Monna Vanna*.

Ninety-six members of the chorus and ballet for the Metropolitan Opera House arrived Sunday, Oct. 10. On their way from Milan to Havre they lost all their baggage. It arrived in New York on a later vessel.

Mlle. Labia has resigned from the Manhattan company. Lieber and Company will star Bessie Abbott formerly of the Metropolitan Opera company, in a light opera by Pietro Mascagni.

For the first time in its history the Manhattan Opera House will see the production of an opera in the English language Wednesday evening, when Baile's *Bohemian Girl* will be sung.

Helen Wetmore, of Boston, is expected to make her debut in Alfano's opera, *Resurrection*, at the Komische Opera, Berlin. The opera, *Resurrection*, is founded on Tolstol's book.

Eighty-seven German chorus singers of the Metropolitan company arrived in New York Wednesday, Oct. 13. Several members of the company also arrived, among them being Louis Bauer and Clara Koch Hohen, soloists; Hans Steiner, chorus master, and Richard Hageman, conductor.

The lyric opera season at the New Theatre will begin Tuesday evening, Nov. 16, with *Werther*, in which Geraldine Farrar and Edmond Clement will have the leading roles. The next day a matinee of *The Bartered Bride* will be given, with Alfred Hertz conducting. The cast will be the same as at the Metropolitan Opera House last season. *The Barber of Seville*, in which Lydia Lipkowska will appear and which Vittorio Podest will conduct, is booked for a matinee performance Nov. 25. The first two weeks' "cycle" of the opera season will conclude with Lortzing's *Caar* and Zimmerman, Nov. 26. The cast of singers for this opera will include Bella Alton, John Forsell, Otto Goritz, Albert Reiss, and Herbert Witherspoon.

It is rumored that an opera by Franz Lehar, composer of *The Merry Widow*, will be presented at the New Theatre and that Mr. Lehar will conduct the orchestra at the first performance.

The Italian grand opera company, which failed at the Academy of Music two weeks ago, has been reorganized by A. Bagaroy and will tour the country. In addition to the regular members there will be a new dramatic soprano and a new dramatic tenor.

## FOREIGN NOTES.

The Théâtre Déjazet, Paris, began its Winter season last Thursday night with *Le Petit de la Bonne*, a vaudeville in three acts by Georges Mitchell. The papers criticized the production favorably.

Sir Walter Raleigh, a new play by William Devereux, was produced last Wednesday night at the Lyric Theatre, London. Lewis Waller and Winifred Emery have the leading roles, those of Sir Walter and Queen Elizabeth, respectively. The play is described as a "joke of a melodrama."

The *Follies*, the new burlesque at the Apollo Theatre, London, was enthusiastically received last Thursday night. The two new burlesques, called "potted plays," were on the *Drury Lane* melodrama, *The Whip*, and Sir Arthur Conan Doyle's *Fires of Fate*. A burlesque of Harry Lauder's songs was very funny.

Anatole France, the French author, is to marry Jeanne Brindeau, an actress. Mr. France, who is more than twice as old as his fiancée, met Mlle. Brindeau on a voyage to South America several months ago.

## THE FOURTH ESTATE IS HAPPIER.

The abrupt and unhappy ending of the Patterson-Ford play, *The Fourth Estate*, at Wallack's Theatre gave rise to so much adverse criticism that Lieber and Company have assented to the general wish and have had a new ending written for the drama. In the new form Wheeler Brand, the young newspaper man, does not kill himself, but lives "happily ever after," or nearly so. The optimistic addition went into effect last Friday night.

## THE FIRST KNOWLES LECTURE.

At Carnegie Hall Sunday night B. G. Knowles delivered his first lecture of the season, on "Rural England and Living London." The lecturer was welcomed by an audience of good size, warm in its applause of the interesting "travel talk," the accompanying pictures, and the interpolated witticisms of Mr. Knowles.

## AN OFFRA ENGAGEMENT.

It was announced yesterday that Madame Frances Alda was to become the wife of Giulio Gatti-Casazza, of the Metropolitan Opera Company, later in the Autumn or in the early Winter.

## THE STOCK COMPANIES.

News Notes of Various Permanent Organizations Here and There.

The May A. Bell Marks Stock company continues to fill the Grand Opera House at Ottawa, Ont., and has broken all records for attendance there. Under Two Flags was given two productions Oct. 9 to appreciative audiences, followed by *At the Point of the Sword*, *Hulda*, the Girl from the Northwest, *A Rash Marriage*, *The Midnight Express*, *Two Orphans*, and *The Banker's Wife*. The baby show, with a diamond ring for the prize, has proved very popular here.

Bessie Dainty, who was featured last season as Lena in Lena Rivers, is with the Willard-Mack Stock company at Salt Lake City as Simplicity Johnson in *Lover's Lane* and receiving much favorable notice from local press and public for her excellent interpretation of the part.

Edna Macbeth played a special engagement with the Crescent Stock of Brooklyn week of Oct. 4, appearing as Lady Vernon in Dorothy Vernon of Haddon Hall. Her work was well received.

The Mabel Paige Stock company after a fifty weeks' run at Jacksonville, Fla., opened at the Virginia Theatre, Birmingham, Ala., for an indefinite period. *Hamel* was the offering Oct. 11-16. This is their third week to good business.

Earl Metcalfe, of the Forepaugh Stock company in Cincinnati, has been transferred to the same company at the Majestic Theatre in Indianapolis, to play the second characters.

Corse Payton has engaged David Landau as leading man of the stock company for the Bijou Theatre, Brooklyn.

Caroline Greenfield, who recently supported Edwin Holt in *The Mayor* and the *Manicure* and has also been seen in several other well-known productions, will be an important member of the Coburn Players when that organization opens its season on Nov. 1.

## CUES.

Julius Hopp is to contribute weekly to the *New York Review* a summary of the important theatrical happenings of the week.

Henry S. Jenkins, a New Yorker, who is in a Boston hospital, witnessed a condensed version of *The Candy Shop* Sunday night, Oct. 10. The performance at the hospital cost Mr. Jenkins \$1,000.

Low Fields entertained 250 nurses of various New York hospitals at Wednesday night's performance of *The Rose of Algeria* at the Herald Square.

Georgia O'Ramey, a musical comedy star of the Pacific Coast, who was brought East by Maxine Elliott, has been engaged by Wagman and Kemper for seven days.

Rehearsals of *The City*, Clyde Fitch's last and most serious drama, began Tuesday, Oct. 12. Walter Hampden plays the leading role.

Ruth St. Denis and her East Indians left England for New York Oct. 16 to begin a series of matinees in the Hudson Theatre late this month.

Henry Warwick has been engaged by Lew Fields to play the part of the Englishman in Andrew Mack's new musical comedy, *The Prince of Bohemia*.

Virginia Folts has been engaged by Lew Fields for the company supporting Marie Dressler in *Tillie's Nightmare*.

John Rowe, recently with *The Time*, the *Place* and the *Girl*, has been engaged for *The Great Divide*.

Hall Caine, who was seized with an attack of heart trouble last Thursday night, is improving.

William Harris, manager of the Criterion Theatre, returned to his office yesterday, after an illness of several weeks.

On the Eve, at the Hudson Theatre, will be succeeded Oct. 26 by *Kyrle Bellew* in *The Builder of Bridges*.

Augusta Giese was the guest of honor at the dinner of the Hungry Club at the Hotel Flanders last Saturday evening.

Australasian rights to Charles Klein's *The Lion* and the *Mouse* and *The Third Degree* have been secured from Henry B. Harris by J. C. Williamson.

Blanche Turner, a juvenile actress from San Francisco, is visiting with Mr. and Mrs. Harry Leighton in this city. She will make New York her permanent home.

Henry W. Savage sailed for Europe last Saturday morning. Mr. Savage is taking this trip for a vacation rather than for business, and will return the last of November.

## If your dinner distresses

half a teaspoon of Horsford's Acid  
Phosphate in half a glass of water  
brings quick relief—makes diges-  
tion natural and easy.

## LONDON NOTES AND NEWS

## Notable Success of Anstey's The Brass Bottle and a Comedy Called Smith—The Latter, However, Is Somewhat Sultry in Lines and Subject.

(Special Correspondence of The Mirror.)

LONDON, Oct. 22.—I have already chronicled, and in some measure described, the principal productions and the chief successes of the new London theatrical season. It now falls to my lot to report the production of several other plays in this city. Two of these are already a great success, both artistically and financially. The first



Marie Lohr.

in order is *The Brass Bottle*, written by F. Anstey and produced at the Vaudeville by Gaston Mayer, son of the late eminent producer of French plays in England, in conjunction with the Messrs. Gatti, who are freeholders of that theatre and of several others.

*The Brass Bottle* is a fantastic farce some two hours and a half long and is after the fashion of the late Robert Louis Stevenson's *New Arabian Nights Stories*. The chief difference is that *The Brass Bottle* is very merry, and that most of these R. L. S. stories are morbid. The main situations in Anstey's latest mirth-maker concern the adventures of a weird and well-meaning Djin, who on being accidentally released from the brass vessel in which he has been confined for ages, plays hilarious havoc with most of the other dramatic persons, mixing up the love matters and otherwise causing chaos to come again and to stop until curtain fall, when all is cleared up.

The principal parts in this latest London laughter-causer are Lawrence Grossmith, Alfred Bishop, Holman Clarke, Luigi Lablache, and Rudge Harding. The ladies' characters, which are not so important, are admirably sustained by Lena Halliday, Viva Birckett, and Mary Brough, the humorous daughter of the humorous "Lal."

The other great success among the newest new plays is the four-act comedy written by the prolific Somerset Maugham, *M. R. C. S.*, and monovalentally entitled *Smith*. *Smith* is a satirical study of more or less high society life and (speaking strictly between ourselves) its main thesis is concerned with the denunciations, now blithe and bitter, of that kind of New Woman who doesn't mind getting married, but still doesn't mind having any offspring. If you will kindly excuse the blushes which I fear may somewhat tinge this epistolary page, I will confess to you that in some of these denunciations the brilliant dramatist-doctor went far beyond the limits usually observed in dialogue intended for public hearing.

Wild horses shall not drag from me a full description of these somewhat sultry expressions. You can, however, judge of the sultriness thereof when I tell you that the author himself was so staggered when he heard them upon the stage that he promptly went round with a big blue pencil and marked them out.

Notwithstanding the deletion of these somewhat caustic expressions, *Smith* is still a great success with the public. Robert Lorraine made a very great hit in the chief male character, and Marie Lohr, but still 'teenful leading lady, daughter of Kate Bishop, gave a most artistic study of the name part, a parlor maid who (again speaking entire now) is perhaps the most respectable personage in the whole play, certainly among the feminine folk. Admirable impersonations were also contributed by Frederick Volpe and A. F. Matthews, likewise by Kate Cutler and Edyth Latimer.

New play Number Three at the West End is *The Mountaineers*, a three-act romantic comic opera written by Guy Eden and Reginald Somerville and composed by the last-named. It formed the opening play of the

new season, which has been started at the Savoy by C. H. Workman, so long leading comedian there with Mrs. D'Oyly Carte, and one of the finest singing comedians before the British public.

Workman is deservedly a great favorite, but I am rather sorry that his initial production should be of a somewhat conventional and commonplace type as regards story and construction. It is a pretty thing, however, and its music is mostly melodious. The fable is principally built around a wayward heroine who causes two wooers to go Alpine climbing at the risk of their lives, in search of a spring of edelweiss, which, as you may have heard, is supposed to work wonders in the way of good-luck bringing. There is not much humor in this comic opera, which is rather an unusual thing in Savoy comic plays. The piece, however, is admirably acted and sung by the said Workman, who is principally assisted by Elsie Spain, Jessie Rose, Claude Fleming, and other Savoy favorites.

It will interest American playgoers, who are, of course, all Missos readers, to learn that *The Happy Hooligan*, a merry musical mixture long touring on transatlantic territories, has just made a very successful debut in the London suburbs. Also that Ethel Levey and Isobel Carus, sweet singing citizenesses both, have achieved great successes, respectively, at two huge London variety theatres, the Alhambra and the Coliseum. Likewise that the diminutive doll, described as "America's Littlest Star," Edna Wallace Hopper to wit, makes her English debut at the Palace Theatre next Monday. Another star popular in the American theatres—namely, Leonard Shepherd—has made good—exceedingly good—in certain of our metropolitan vaudeville houses. He is now being booked heavily for the Gibbons-Barrasford numerous variety houses.

Another recent English event of great interest to my thousands of good American friends was the presentation by Marie Correll of John Harvard's house to Stratford-on-Avon last Thursday, when your highly esteemed Ambassador Citizen Whitelaw Reid was the chief guest of the day. Marie, who is still Shakespeareville's guardian angel, made a really excellent and soundly sensible speech, rejoicing as we all do at the ever-increasing amity existing between America and Great Britain. Long may that Cordial Entente wave! say I. "And so say all of us," as the old song says.

Speaking of Shakespeare, I have to tell you that our mutual old friend of Stratford Town has loomed large—very large—in and around London City and doubtless in New York ditto and other American centers, this week. This was chiefly on account of your Citizen Doctor Wallace's much boomed "discovery" of certain legal and other documents of the Bard's own time, showing that the old Globe Theatre of the late sixteenth and early seventeenth centuries was really on the south side of Bankside instead of on the north, as we had always been led to believe.

This discovery of your Nebraska sage was much boomed in the *Times* and much debated in all the other journals. Many papers and people profess to think that Sage Wallace is right. This, however, did not prevent Sir Herbert Tree, in company with many distinguished folk, from unveiling a memorial to Sweet William on what many of us still believe to be the proper Thames side site of Ye Olde Globe. There and at the neighboring ancient church, St. Saviour's, Southwark (where William went to church when he was working in London), there were great rejoicings.

Perhaps I may be pardoned for exhibiting at this moment of mailing something of the swelling of honest pride with regard to this church of my old friend William Shakespeare's, for—let me whisper in your collective ear, O Missos readers—that in that sacred edifice was performed the nuptials of the parents of your (nevertheless) humble servant to command. GAWAIN.

## OUT OF TOWN OPENINGS.

There were many important openings out of town last week and, as usual, Atlantic City was the birthplace of the majority of the new attractions. In that city the new Bernstein play, *Israel*, was shown, and report credits it with more than a probability of Broadway success. Francis Wilson appeared in his own comedy, *The Bachelor's Baby*, and those present at the premiere declare the comedian's attempt at playwriting to be very funny and pleasing. *The Harvest Moon*, too, which came to town to the Garrick yesterday, was one of last week's Atlantic City openings. Friday night, in Baltimore, Olga Netherole presented for the first time a new play by Asa Steele called *Locke*, of Wall Street, in which the actress is said to have done some of the best work of her career.

## THE BIJOU DARK.

The Debtors not having met with the profitable business hoped for, the play's promoters brought its engagement at the Bijou to a close Saturday night. No attraction having been readily available the house will remain dark the current week.

## THE ACTORS' SOCIETY

## TWENTY-ONE DIRECTORS PRESENT AT LAST MONDAY'S MEETING.

The Best Attended Directors' Meeting in the History of the Society—Alexia Durant, in *Real Life*, Encounters Some Very Dramatic Experiences—George Seybolt Meets Success in *The Third Degree*—Una Abell Brinker's Promising New Venture—Gossip of Members in and Out of Town.



At last Monday's meeting of the Board of Directors there were present twenty-one members of that body, that fact making the meeting the best attended of any the society has ever had. Many matters of importance, although of routine significance, were taken up and new members elected. The deep interest shown by all directors and members alike in recent meetings of the society's officers is a most pleasing and satisfactory indication of the esteem and regard in which the entire players' profession holds the organization, and it is from such deep interest and enthusiasm that advancement and splendid results are certain to come.

Since the announcement made in *THIS MIRROR* a few weeks ago that the Play Reading Committee was now in a position to consider a new batch of plays, the manuscripts have been coming in thick and fast and the committee has several weeks of work before it to sort and consider all submitted. All will receive consideration, however, and if in the group there should be any of real merit and good promise they will be added to those already held in reserve by the committee as containing the elements of success and profit for which managers are always on the alert. Treasurer Harold Woolf, the head of the Play Reading Committee, is indefatigable, and since he assumed that post a great deal has been accomplished. It will not be very surprising if announcement is made one of these busy days that one of the plays passing through the committee's hands stands an excellent chance of Broadway production at competent managerial hands.

In mimic life an actress of experience as varied, praiseworthy and long as Alexia Durant's encounters every kind of dramatic experience, but Miss Durant has discovered that thrilling spiciness behind a row of footlights differ radically from many experiences in real life. During the past few months, on her ranch at Cowles, N. M., Miss Durant's experience has formed one long, lurid melodrama of the most pronounced and Woods-Blaney type. It seems that several "rustlers" (which is the name given in Miss Durant's country to cattle thieves) had taken a fancy some time ago to some of the splendid cattle owned by that lady, and gratified their desire to own them by nocturnally and nonchalantly removing them from their quarters. So great is the fear of that particular band of "rustlers" in that part of the country that Miss Durant was advised not to make any attempt to regain her property nor to punish the thieves, since practically every member of the band had a murder or two to his credit and was a general all-round bad man. But Miss Durant, who in her stage career has swung from the clapper of bells hung high in bellies, dragged pink-and-white heroes from the snarling teeth of sawmills, and ridden excited and spirited steeds up many rods of canvas mountains, was not daunted and immediately had the notorious little crew of bad men arrested and jailed. The thieves, however, were released on bail, and one of their first moves on regaining their temporary liberty was to take oath, over bumpers of terrific New Mexico whiskey, to have Miss Durant's life. Now Miss Durant goes about armed with scissiors, hat pins, nail files and an umbrella, but with a real sure-enough revolver, too, and then those "rustlers" are going to get the surprise of their lives and be shown what a stage career can do for a brave woman. And to prove that she is a good shot with a gun as well as the scissiors, hat pin, nail file and umbrella, Miss Durant is to forward to the society the skin of some kind of ferocious New Mexican beast she recently shot near her ranch. Secretary Morey is to use it for a pen-wiper.

There isn't a player who comes into the society who isn't pleased to hear of ex-Secretary George Seybolt's success as *Underwood* in *The Third Degree*. Reports from the road are all agreed on the excellence of his performance, and this is further proof of the statement so many members made last Spring when the news of his resignation was regretfully made known, that the society's loss was the profession's gain. On tour Mr. Seybolt is chaperoned and protected from the wiles of the matinee maid by Mrs. Seybolt who is known to theatregoers as Eleanor Lyons, and who, if you please, is making some good little impression of her own in the same *Third Degree* company.

On Monday, Nov. 1, Una Abell Brinker is to launch her new venture, a capable stock company, at the Nesbit Theatre, Wilkes-Barre, Pa., having chosen for her inaugural play *The Man on the Box*. This she will follow with *The Three of Us* and similar plays of equal importance and merit. Jack Kahn will be Miss Brinker's manager and Sedley Brown will be her stage director. Hayden Stevenson is the leading man of the new organization, and the pro-

ject starts with every indication of success and profit for the popular Miss Brinker. Frederick Bock has duplicated in Boston the success he made down at the Bijou in *A Gentleman from Mississippi*, as the old Southern soldier whom the genial Senator from Mississippi befriends.

E. H. English is now a prominent member of the Western Paid in Full company. George Drury Hart has closed with the Dauphin Theatre company in New Orleans.

Interest attaches to the appearance of Frederick Seaton as the odd Chilcat Indian in *Two Women and That Man* at the Majestic Theatre this week, because it is the latest and easily the best of a long list of Indian characterizations for which Mr. Seaton has gained some little renown. The part having been originally written in English, Mr. Seaton took up the task of translating it into pure Chilcat, a tongue with which the actor's study of Indian life has made him very familiar. Consequently his lines are now delivered in that curious tongue, and to make clear their bearing on the plot of the play they are interpreted as soon as Mr. Seaton delivers them by another of the play's quaint characters, an old priest. This departure would seem to be the quest for atmosphere and stage truth brought to its utmost point, quite in line with the efforts in that direction of Henry D. Carey, the play's author, and T. Haynes Hunter, who directed the play's production. Ina Brooks has been engaged for the leading role in *The Great Divide*.

Adora Andrews has joined the Harry Davis Stock company at the Duquesne Theatre in Pittsburgh.

Edward J. Le Saint has been re-engaged for *The Man of the Hour*.

Lincoln Plummer has joined *The Girl from Rector's* company.

George Barr is now in his fourth season with *The Lion and the Mouse*.

Justina Wayne is among the promising engagements made by Delamater and Norris for Beverly of Graustark.

## THE NEW GAITES OFFERING.

For Bright Eyes, the musical comedy version of *Mistaken Will* happen with which Joseph M. Gaite's hopes to duplicate the success and profit of *The Three Twins*, that manager has engaged Cecil Loan and Florence Holbrook. The score of *Bright Eyes* will be by Karl Hoschna, who made *The Twins* so tuneful.

## CURRENT AMUSEMENTS.

Week ending October 23.

ACADEMY OF MUSIC—Louis Mann in *The Man Who Stood Still*—42 times, plus 5 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Vaudeville.  
ASTOR—The Man from Home—387 times, plus 10th week—75 to 83 times.  
BELASCO—Is Matrimony a Failure?—9th week—64 to 71 times.  
BROADWAY—The Midnight Sons—31st week—168 to 175 times.  
CASINO—Sam Bernard in *The Girl and the Wizard*—4th week—33 to 39 times.  
CIRCLE—Vaudeville and Moving Pictures.  
COLONIAL—Vaudeville.  
COMEDY—Walker Whiteside in *The Melting Pot*—7th week—60 to 67 times.  
CRITERION—Robert Bodman in *The Noble Spaniard*—6th week—33 to 40 times; *The Outpost*—3d week—6 to 14 times.  
DALY'S—Viola Allen in *The White Sister*—4th week—28 to 33 times.  
EMPIRE—John Drew in *Incognito*—George—5th week—31 to 38 times.  
FOURTEENTH STREET—Vaudeville and Moving Pictures.  
GARRICK—The Fortune Hunter—7th week—50 to 57 times.  
GARRICK—The Harvest Moon—1st week—1 to 8 times.  
GRAND OPERA HOUSE—The Round Up—208 times, plus 5 times.  
HACKETT—Such a Little Queen—5th week—58 to 65 times.  
HERALD SQUARE—The Rose of Algeria—49 times, plus 5th week—34 to 41 times.  
HIPPODROME—A Trip to Japan, inside the Earth, The Ballet of Jewels—7th week.  
HUDSON—On the Eve—3d week—17 to 24 times.  
HURDIT AND SEAMONS—Star and Garter Show.  
IRVING PLACE—German Company in *A Light-Side Girl*—7th time; *A Bigger Crowd*—4 to 9 times; *The Poor Jonathan*—3 times.  
KRITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—The Dollar Princess—7th time—43 to 49 times.  
LIBERTY—Neil in *Springtime*—1st week—1 to 7 times.  
LINCOLN SQUARE—Cecil Spooner in *The Little Terror*—8 times.  
LYCUM—Arsene Lupin—9th week—61 to 68 times.  
LYRIC—The Chocolate Soldier—8th week—41 to 48 times.  
MADISON SQUARE GARDEN—Electrical Show.  
MAJESTIC—Two Women and That Man—1st week—1 to 5 times.  
MANHATTAN OPERA HOUSE—Grand Opera—5th week.  
MAXINE ELLIOTT'S—Forbes-Robertson in *The Passing of the Third Floor Back*—3d week—17 to 24 times.  
METROPOLIS—Ruth—83 times, plus 5 times.  
MINER'S BOWERY—Richard Burrows.  
MINER'S EIGHTH AVENUE—Merry Malones.  
MURRAY HILL—Girls from Haverland.  
NEW AMSTERDAM—The Love Cure—8th week—55 to 62 times.  
NEW YORK—Raymond Hitchcock in *The Man Who Owns Broadway*—2d week—9 to 18 times.  
OLYMPIC—Trocadero Burlesquers.  
PLAZA MUSIC HALL—Vaudeville.  
SAVOY—Margaret Anglin in *The Awakening of Helena Richie*—5th week—36 to 39 times.  
STUYVESANT—Frances Starr in *The Wastrel*—Way—100 times, plus 7th week—50 to 57 times.  
VICTORIA—Vaudeville.  
WALLACK'S—The Fourth Estate—3d week—17 to 24 times.  
WEBBER'S—The Glimpse—97 times, plus 15th week—115 to 122 times.  
WEST END—The Ringmaster—49 times, plus 8 times.  
TOKVILLE—Vaudeville and moving pictures.



## Gossip of the Town

At the Crescent Theatre, Brooklyn, this week George Allison, after a strenuous time as Glensier in "The Spoilers," is reveling in farce as Old Hochstetler in "All on Account of Eliza."

The complete company to support Marguerite Clark in "The Wishing Ring" includes Robert Dempster, Grace Goodhall, King Baggett, Cecil De Mille, Robert Lee Hill, Ella Benton, Agnes Everett, George E. Brown, George Girard, Louise Dempsey, Frederick Gibbs, Robert Tansey, Pearl Egan, and Harry Wilson. The opening of "The Wishing Ring," which is Miss Clark's first stellar vehicle and also the first "legitimate" production with which she has been associated, will take place in Montreal this week. The play, by Owen Davis, is founded on a short story by Dorothea Deakin.

M. T. Middleton, manager of the Court Theatre, Brooklyn, has tendered his resignation to A. H. Woods and left last Sunday for Spartanburg, N. C., to rejoin the Paid in Full company of which he was business-manager last season. Mr. Middleton has been in charge of the Court since it passed into the hands of the Brooklyn Court Theatre Company. Court Theatre patrons will miss him, but his only explanation for his departure is, "Not that I love the Court less but that I love Paid in Full more."

James Bernard Fagan is personally directing rehearsals of his newspaper play, "The Earth," in which Edmond Breese has the leading role. Others in the cast are Frances Nordstrom, Frank Mills, Leslie Kenyon, Helen Macbeth, Louise Rial, J. B. Maher, Ino Dawson, Thomas F. Mulligan, Harris L. Forbes, and Charles K. Gerrard.

The cast of "Seven Days" is practically complete. Allan Pollock, whose last New York appearance was with Eleanor Robson in "The Dawn of a Tomorrow," will play the role of Dallas Brown.

The engagement of Forbes-Robertson in "The Passing of the Third Floor Back" at Maxine Elliott's Theatre, originally announced for one month only, has been extended. All other engagements scheduled at Maxine Elliott's Theatre up to the time of Miss Elliott's own New York opening, about Jan. 1, have been canceled.

Lee Parvin, business-manager of the Western in Wyoming company, writes from Bellingham, Wash., that owing to the recent explosion in the Extension Mine at Ladysmith, B. C., Oct. 5, in which thirty-two miners were killed, this attraction was obliged to cancel its engagement at that place Oct. 6. It being the first night the company has lost in the two years the play has been on tour. The day the recent accident happened in Wyoming was playing at the Victoria Theatre, Victoria, B. C., and immediately upon hearing of the sad occurrence Mr. Patton, manager of the company, sent a message of regret to Ray Perry, the local manager of the theatre at Ladysmith, at the same time canceling the engagement for that city.

H. G. Knowles has announced a series of three illustrated lectures on successive Sundays at Carnegie Hall beginning with last Sunday. His subjects are suggested by the Hudson-Fulton celebration.

Charlotte Weston is playing Beas Carson and Lew Williams Ikeby Cohan in "Out in Idaho." The play is meeting with success in Pennsylvania.

Kitty Melrose, general understudy in "The Dollar Princess" company, had her nose badly broken by a golf ball Oct. 15 at Yonkers.

At the last general meeting of the MacDowell Club a committee was appointed to encourage the writing and producing of artistic plays. A play favorably reported on by this committee will receive the support of the club during its first three weeks. The first play reported on was "The Bridge." The result was gratifying. Daniel Frohman expressed himself in sympathy with the effort.

Cupid, the Cow-Punch, a character comedy of the Middle West, by Richard Walton Tully, was produced Monday night at Ye Liberty Theatre, Oakland, Cal. The play is based on Eleanor Gates' story of the same name and is credited with having scored some little success.

The theatrical season at Barnard College will open early in November. The sophomore class will present "The Sword of the King," a cavalier play, and the juniors will give "D'Arcy of the Guards."

In Baltimore last week Olga Nethercole was received in private audience by Cardinal Gibbons, when the Cardinal took occasion to compliment the actress on the good work in advancing tenement house reform she had accomplished by presenting "The Writing on the Wall."

Although no definite statement has been sent out by Butler Davenport or his agents, it is said that Grace Griswold, Pilar Morin, and Kadisha Cooper have been engaged for the company to be installed at the new Davenport Theatre in Sixty-third Street.

It transpires that the new A. H. Woods production, "A Furnished Room in Forty-fifth Street," is none other than "The Narrow Path," seen for one night at the Hackett Theatre a few months ago.

Arthur A. Lotto, who is traveling in advance of "The Gay Musician," had a narrow escape from serious injury at the Havlin Hotel in Cincinnati last week. In attempting to leave the elevator after a defect in

the mechanism had made it impossible to stop the car directly, Mr. Lotto fell forward and would have been crushed had not the elevator at that moment come under the control of the attendant. As it was, Mr. Lotto suffered several bruises and a badly sprained wrist.

Grace Barton, of "The Girl from Rector's" company, while playing Missoula, Mont., registered for the Flathead Indian Reservation and drew holding No. 148.

Francis J. Boyle, basso with Henry W. Savage for many years, has replaced Henry Norman as Captain Massagoff in "The Chocolate Soldier."

Charles Frohman will devote himself to the new set of plays which he has scheduled for early production in New York. These plays are A. W. Pinero's "Mid-Channel," Conan Doyle's "The Firm of Fate," F. Anstey's "The Brass Bottle," and W. Somerset Maugham's "Smith."

The Shuberts announce that they have arranged to book a number of their most important attractions at the Academy of Music. The initial Shubert offering under this new arrangement at the Academy of Music will be "The Ringmaster" for the week of Oct. 25. The Ringmaster will be followed by Bertha Gailand in "The Return of Eve" for the week of Nov. 1, and by John Mason in "The Witching Hour" for an engagement of two weeks beginning Nov. 8.

Madame Nazimova will open her season in Albany on Saturday, Oct. 23, appearing in "The Passion Flower," by Brandon Tynan. The complete cast includes Madame Nazimova, Brandon Tynan, Ernest Glendinning, Henry Kolker, Wallace Erskine, Grace Reals, Norah Lamson, Zeffe Tilbury, Grace Gibbons, Carmen Nesville, and William Hassan.

Joseph Carey has been engaged by Klaw and Erlanger for "The Young Turk," which opens Nov. 8.

Julius Murry has obtained Frederic Thompson's production of "Via Wireless," and with an adequate company is to send the play again on tour.

The New Theatre has announced its purchase of the American rights of "Don," by Rudolf Besler. This comedy was produced in the Haymarket Theatre, London, Oct. 12.

Kitty Gordon has been engaged to play the leading role in the musical comedy "Alma, Where Do You Live," Joseph Weber's newest acquisition.

James M. Barrie, the novelist, was granted a divorce from his wife, formerly Mary Ansell, an actress, Oct. 13, at London. The suit was not defended.

Forbes-Robertson gave his "ministers' matinee performance of "The Passing of the Third Floor Back" Wednesday. Among the clergymen present were D. Lowenthal, Percival McIntire, Percival Pyle, Henry Frank, Henry A. Stinson, Mayer Kopelman, W. W. Davis, R. L. Brydges, Henry Ward, J. N. Perkins, V. P. Backhorn, Andrew N. Wilson, and Arthur T. Brooks.

John T. Kelly signed last week with Lew Fields for the role of one of the bachelors in Mr. Fields' forthcoming production of "The Jolly Bachelors," to open at the Broadway Theatre early in November. Mr. Kelly is certain to prove a valuable addition to Mr. Fields' corps of comedians.

Lawrence Ewart, for six years leading man with Walker Whiteside, has been engaged by A. G. Delamater and William Norris to play Prince Danton in the Eastern company of George Barr McCutcheon's "Bev-erly."

Seven ticket speculators were arrested in front of Hurlig and Seamon's and the Alhambra Tuesday afternoon. Charges of disorderly conduct were lodged against them. This action resulted from complaints from patrons of the theatre and from owners of shops near the theatres. The prisoners gave the following names: at the 125th Street Station: Nicholas McLaughlin, Robert Border, Benedict Levy, Joseph Huntley, Abraham Marks, Albert Harris, and Max Jacobs.

Margaret Anglin will give matinee performances of "Helena Richle" Nov. 2, 11 and 25.

Willis P. Sweetnam will appear in "When Sweet Sixteen," a musical play by Victor Herbert and George H. Hobart.

Lew Fields' midwinter review, "The Jolly Bachelors," by Glen Macdonough and Raymond Hubbard, will open in New Haven Oct. 25.

Ione Chamberlain has been engaged for the second woman's role in the Number Two company of "The Great Divide."

William Faversham's production of "Herod in the Lyric Theatre has been postponed from Monday evening, Oct. 25, to the following evening.

Besides Mabel Roebuck and Leonora Harris, who will have the principal feminine roles in W. J. Locke's "Idola," Walter N. Lawrence has engaged a company of notable players, including Orlando Daly, Henry J. Carvill, Sheldon Lewis, Samuel F. Klawans, Alexander Frank, Joseph Whitmore, John Prescott, Helen Orr Daly, Blanche Weaver, and Imogene Coleman. "Idola" is now in rehearsal under the direction of Eugene Sanger.

Vaughan Glaser launched a new St. Elmo company at the Taylor Opera House, Danbury, Conn., Oct. 11, a company which in-

## BUSINESS DIRECTORY

### COSTUMES, WIGS, &C.

**MULLER'S WIG SHOP, 150 W. 44th Street.** Phone Bryant 2557. Wigs designed, cleaned and repaired; toupees secured to nature only. Headquarters for Neo-Grease Paints.

**A. KOHLER & CO., 54 Union Square East,** between 17th and 18th Streets, New York City. Theatrical Costumers. Large stock of historical costumes on hand.

**A. W. HICK & CO., 119 North 9th Street, Philadelphia.**—New York Hippodrome, New York City. Wigs, Toupees, Grease Paints, etc.

**CAH, A. WUSTL, 40 Union Square, New York,** between 10th and 17th Streets. Telephone, Stuyvesant, 1023. Theatrical and Masquerade Costumes.

### FIREPROOFING MATERIALS

**CHICAGO STARCH COMPANY, 918-919 Harrison Street, Chicago.**—We Specially Shred, Lignin, Canvas, etc., for scenic purposes. Our shredding guaranteed to comply with ordinances.

### LITHOGRAPHERS and PRINTERS

**THE STORRIDGE LITHOGRAPHING CO., (Incorporated), New York Office,** Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRQUE PRINTING.

### MUSICAL

**BOSTON MUSIC CO., G. Schirmer, 26 and 28 West 41st Street, New York.** (Formerly Boston Music Co.) Strings and Guitars. Can furnish any piece of sheet music or music book. European or American.

### THEATRICAL TRANSFER

**JOSPH P. REILLY, Theatrical Transfer,** John H. Hoffman, Mgr. Prompt and Reliable Service Guaranteed. 437-443 West 51st Street, N. Y. Phone, 2044 Chelsea.

**THEATRICAL TRANSFER NATIONAL, 348 and 346 West 27th St., N. Y.** Scenery stored in absolutely fireproof building. Trucks always ready. Low Rates. Phone 1908 Chelsea.

### THEATRICAL PROPERTIES

**THE EDWARD BIDDLE STUDIOS, 324 West 51st Street, New York.** Theatrical Properties and Stage Accessories. Telephone, 750 Chelsea.

## THEATRE CARDS

**CANASERAGA, N. Y. KINGSTON O. H. J. J. KINGSTON, Mgr.** Very prosperous. Largest produce centre in Western N. Y. Attractions wanted: Capacity 700.

**CHEROKEE, OKLA. THE GRAND OPERA TITUS & COLE, Props.** Open time for good attractions. All industries on the boom.

**FRANKLIN, IND. CITY OPERA HOUSE L. ZEPPEFELD, Mgr.** "Book a live one." Pop. 10,000. Open time for First-Class Attractions. Seat capacity 1,000. Wire or write.

**HICKSVILLE, OHIO. HUBER OPERA HOUSE C. M. HART, Mgr.** House newly decorated. Seating capacity 900. Good attractions get money. Cutler Stock Company, Fair week, done \$1,250.00 gross. Address with open time.

**MADISON, IND. GRAND OPERA HOUSE K. J. MATTHEWS, Mgr.** Population, 10,000. Drawing Pop. 15,000. Capacity, 1,000. Christmas week and other open time for first-class attractions.

**RICHMOND, IND. NEW PHILLIPS THEATRE O. H. MURRAY, Lessee and Mgr.** Now Booking Independent and Trust Attractions for 1909-1910. Seating capacity 1,000. Write for open time.

**ROUNDOUT-KINGSTON, N. Y. ORPHEUM, GEO. W. CARR, Mgr.** Population 2,500, house newly decorated and fixed, seating 900; good attractions get money in this town. Address with open time.

**ST. JOHN'S NEWFOUNDLAND, T. A. HALL Mgr.** Invites correspondence from theatrical and opera companies re engagements. Capacity Hall, 1,500. City population 9,000.

cludes Edgar Lewis, Irene Gammell, Marie Lorenz, Roy Hawkins, Virginia Bray, Ralph Marthy, John N. Noble, Gertrude Augarde, and Eric Hudson.

Charles Richman will play the leading male role in Kiddle, Mary Manning's new play. Other members of the company include John Sainpalla, Grant Mitchell, Arthur Berthelot, Teresa Dale, Helen Arnsby, Gertrude Short, and Irene Kingsley.

Rehearsals of "The Lottery," by Rida Johnson Young, in which Jameson Lee Finney has the leading role, began Oct. 12. The cast also includes Robert Mackay, Albert Cowles, Wallace Sharp, Ethel Winthrop, Julia Hay, Helen Lowell, and Mary Leslie Mayo.

Josephine Hall will return to the stage after an absence of about five years, as a member of the cast of "The Air King," the new Klaw and Erlanger musical comedy now in preparation.

Rehearsals of Rebecca of Sunnybrook Farm, which Klaw and Erlanger and Jo-

### SCENERY

**H. P. KNIGHT SCENIC STUDIOS, 140th Street, Mott and Walton Avenues, N. Y. City.**—Opposite Mott Haven Depot. Phone, 1631. Melrose Facilities unsurpassed for Construction and Painting of High Grade Work at lowest prices. Fireproofing Dept. Property Shop, 15,000 sq. feet of Storage Room. Stage for setting up and lighting acts. New and slightly used scenery always in stock.

### SOSMAN & LANDIS CO.

**Great Scenic Painting Studio, 230-232 South Clinton Street, Chicago, Ill.** The Largest, Best and Most Thoroughly Equipped Scenic Studio in the United States.

### M. AMBRUSTER & SONS.

Albert E. Ambruster, Emil G. Ambruster. Scenic Artists. Studio, 349-351-357 So. Front Street, Columbus, Ohio.

**THE MYERS COMPANY, INC., SCENIC STUDIO, 144 N. 2d St., Stevensville, Ohio.**—Colored designs submitted for scenic productions. Theatre Decorating. Correspondence solicited.

**ORNSTON SCENIC CONSTRUCTION CO., Contractors and Builders of Scenery.**—Telephone, 1350. Chicago, Ill. and shops, 304-310-12 Eleventh Ave., N. Y.

**THE O. H. STORY SCENIC CO., INC. (Incorporated), Boston, Mass.**—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

**THE C. WASH. VALENTINE SCENIC STUDIOS, 531 to 535 Grand Ave., Brooklyn, N. Y.** All the facilities of a theatre painting and constructing. Studio phone 3745 Prospect. Night phone 4982 Prospect.

**THE P. DODD ACKERMAN SCENIC STUDIO, Painting and Building of Productions.**—1578-78-80 Bushwick Ave., Borough of Brooklyn, N. Y. City. Phone, 3620 East New York.

**SCHILL'S SCENIC STUDIO, Columbus, Ohio.**—Scenery for Theatres, Road Companies, Vaudeville Acts, etc. I MAKE THE CHEAPEST AND BEST TRUNK SCENERY.

## WANTS

Rates, 10 words 25c., each additional word 5c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

**EXCELLENT board, clean rooms, \$2.00 per week up.** Mrs. Broomeford, 344 W. 82nd St.

**IF you want your legal business promptly handled after James Foster Milligan (Colonial Milligan), theatrical lawyer, of 1308 Broadway, New York, can do it.**

**MANAGERS DESIRING a capable, experienced character woman address Mrs. J. H. Hurley, 228 West 34th St., City.**

**MUSIC STUDIO to rent; magnificent size; superb acoustics; near Times Square, 228 West 42d St.**

**NEAT appearing young man, aged 31, two years' experience in the front of the house and four years in office work, would like theatrical position in business capacity; can give best reference. Address Kierulff, care Milson.**

**REFINED gentleman, age 29, wishes position as dresser to star. Address Thos. B. Burli, "Liebel," Erie, Pa.**

**THEATRE wanted.**—Will lease house, towns 5000 or more. Box 333, Gratton, W. Va.

**THEATRE wanted.**—Will take long lease on theatre of good capacity in or near New York. Thoroughly responsible parties. Answers confidential. J. C. Foster, 42 Broadway, New York.

**THEATRICAL position wanted** by young newspaper man, college education, ambitions to learn the theatre business from A to Z. Salary no object. Address Chance, care Milson.

**YOUNG colored man wants position as dresser to star.** See references. Address John H. White, 114 West 135th St.

## HOTEL CARDS

**HOTEL REED, CHICAGO.** Clark and Lake streets, entry in better class of hotels; sixty beautiful steam heated rooms; near twelve theatres; \$4 up weekly; 75c. to \$2 a day.

soph Brooks will produce, have been called for next Monday. The role of Rebecca has not yet been filled, as there are three applicants for the part and the management is undecided whom to select until the play is in rehearsal.

Bright Eyes, by the authors of "Three Twins," will be produced by Joseph M. Galtes the last week of November. It is an adaptation of the old farce, "Mistakes Will Happen." The opera will be seen on Broadway before the holidays.

At the close of the present season Grace George and an American company will appear in Australia under the direction of J. C. Williamson in a repertoire of her plays. William A. Brady, Miss George's husband, will accompany his wife.



## NEWS FROM CHICAGO

# If I Had Money with Madge Carr Cook—Kyrie Bellew—The New Cort Theatre—Burton Holmes' Lectures—Busy Stock Companies—Colburn's Notes.

(Special to The Mirror.)

CHICAGO, Oct. 18.—If I Had Money, another play by Messrs. Tarkington and Wilson, succeeded their Foreign Exchange at the Grand Opera House last week, with Madge Carr Cook at the head of the company. The reviews had a good word for the play and company. It was apparently better thought of by both press and public than Foreign Exchange. Miss Cook did public opinion by her performance of the Western woman, who suddenly becomes a millionaire. She has few situations so appealing as those of Mrs. Wiggs, and lacks the support of such a natural and thoroughly well written play. Superdiciality is always intruding. The commercial spirit rather than a sincere enthusiasm for genuine literary work seems to prevail. This always puts the actor at a disadvantage. Elementarily the play has possibilities, but in this instance as in the author's *The Man from Home*, there is a crudity and lack of finish in the details. The Grand Opera House audience seemed to like the rough miner of Harold Russell, the Georgian, a New York girl, of Eleanor Monteil, and the town leader of William B. Daly. Frank Goldsmith was rather English for a Manhattanite, unless Anglomania has made more ravages than normal Americans suspect. Dick Lee's Henry seemed more like a musical comedy character than a young American from Yellow Dog who had been abroad for a polish. The play was carefully and richly staged.

Kyrie Bellew and The Builder of Bridges at Powers' have won and merited the admiration of the reviewers, some of whom declared that the play was Surtro's best, even better than *The Walls of Jericho*.

Marcelle at the Garrick has attracted large audiences. It is meeting with the success which the talents of Miss Gunning and Messrs. Pixley and Luders deserve.

The engagement of Maxine Elliott at the Garrick in *The Chaperon* will begin next Monday, Oct. 25.

A notable display of stock company merit was shown in the production of *Stroutheart* at the Bush Temple Theatre last week. The second act, which is the game act of this football play, was given so naturally that tender-hearted women exclaimed: "Those football players would just as soon kill one another." Ramsey Wallace was sufficiently virile as Stroutheart and looked the educated Indian. Warda Howard was a handsome Dorothy and gave a pleasing, careful performance, with evidence of some emotional strength. Willard Freely was praiseworthy as Frank Nelson and Harold Salter was good as Thorne. Morris McHugh, back again at the Bush, was immensely popular as Billy. Nathaniel Anderson did Livingston with sincerity and strength. Ethel von Waldron was clever in the Ingenue role. Esther Bulsara made the most of the rather limited opportunities of Maud Weston. Manager Elliott now has a capable company.

A good production of *The Regeneration* was given at the College last week, which the patrons seemed to appreciate. Marie Nelson found Miss Deering well suited to her abilities and endowed it with dignity, sympathy, and womanliness. Albert Morrison in the Arnold Daly role of Owen Conway gave an original interpretation, which was natural and effective. Farrell McKnight was good as Skinner and Blanch Crozier did well as Linnie. The staging of the play showed the care and good taste of Director Campbell. A revised version of the play was used, in which Conway returns to his old companions in Chicory Hall and at the end goes to prison, refusing to let Miss Deering lie to save him.

Mabel Montgomery, for several seasons leading woman at the Bush Temple, is at the Majestic this week in a playlet.

Albert Morrison, who is playing his second season as leading man at the College, fell on the stage and sprained his ankle. After a week's rest he returned in *The Regeneration* last week.

Bert Williams, in his second week at the Great Northern, is carrying most of the load of Mr. Lode of Kool. In spite of his great responsibility, he continues to maintain interest in the production. There are several fine voices in the company. Lottie Grady makes a hit with her dancing.

Manager George Lederer received a large contingent of musical comedy last week labeled *The Follies of 1909*. When it was opened, a set forth on the stage of the Colonial, it was found to contain, chiefly, Eva Tanguay. Later Annabel Whitford was noticed, and Arthur Deagan and Will Philbrick. The review this year is as big, handsome, and entertaining as ever. A further report of the production's reception in Chicago will be given next week.

Dallas Welford has left the cast of *The Girl from Rector's* at the Olympic and Edward Heron has succeeded him.

Professional matinees were given last week of *Madame X* Thursday and of *The Climax* Friday.

Another new theatre, the Cort, will open its doors next Monday, under the direction of John Cort, who controls over a hundred theatres in the West, and Harry Frasse, who has a number of musical comedies on tour. The theatre is unique and handsome. It will be used solely for the Cort and Frasse productions, beginning with *The Kissing Girl*. James Hutton is in charge of the press work.

Virginia Keating, late leading woman of the Academy Stock, is critically ill at a local hospital after an operation. She was taken ill while playing *Rosa* at the Academy.

Clyde Fitch's *Girls at the Globe* last week was the best achievement of the season at that theatre. Imogene Courtney gave distinction to the part of Cordelia Gordon, and Blanche Smith and Gertrude Barker were popular as the other two girls. The capable company included Virginia Miller, Harriet Ruckle, George A. Dayton, Frank Andrews, Clyde Hyer, W. P. Nunn, and N. P. Walters.

*The Air King*, a musical comedy by Harry B. Smith and Raymond Hubbard, will be a winter production at the Olympic. John Slavin and May de Souza are announced for the leading parts. Joseph Hill, Ida Fitzhugh, Frank Belcher, and Thomas Melcham are also in the cast.

Eleanor Robson in *The Dawn of a Tomorrow*, by Frances Hodgson Burnett, will begin an en-

gagement at the Grand Opera House next Monday, following *Madge Carr Cook*.

The *Climax* is to remain several weeks longer at the Wilbur.

Mr. and Mrs. Arling Alciné, who produced a playlet called *The Heward*, at the Columbus Theatre during Anne Sutherland's last engagement and afterward appeared in various plays, announced the arrival of a son at their home in Salt Lake City.

Charles B. Dillingham was in town for several days last week.

David Montgomery, of *The Old Town*, and Manager Sullivan started out last week for an automobile ride, but did not proceed far before they were arrested for speeding. Mr. Sullivan settled gracefully.

Oakley Selick, a New York writer of prose and verse, was in the city last week in the interests of Bernard Daly in *Sweet Inniskillen*.

Faust, given at the Academy last week by the Kliment Players, was a success. The production was remarkably elaborate. John Lane Connor gave a fine performance of Mephistopheles. Gladys Montague was a pleasing Marguerite and Guy Combs was a good Faust.

Little Lord Fauntleroy will be the bill at the Academy next week. Ann Bronsars will make her first appearance this season in the title-role.

The Auditorium Sunday concert season will begin Oct. 31 with Fanny Bloomfield Zeisler and Riccardo Martin as the soloists. Olive Fremstad and Alexander Zukowsky will be the stars of the next concert. Nordica, Neria, Oltzka, Sammarco, Wolf, Jonell, Jascha Bron, Peppita Arriola, Miranda, Gergosa, D'Alvarez, Elvyn, Bishopman, Clarence Eddy and Mme. Osborne-Hanna are announced also.

Before the usual crowds Burton Holmes began his seventeenth season of travels in Orchestra Hall last week with *Ceylon*. This lecture is one of the most completely interesting of all his series. It is most cleverly arranged from a viewpoint of dramatic movement. Mr. Holmes and his manager, Louis Francis Brown, are doing some "jump" which rival those of a one-night stand company. One day they are in Chicago, the next in St. Louis, then Milwaukee and finally back in Chicago. Mr. Holmes lectures in Chicago Wednesdays, Friday evenings and Saturday afternoons. This week the subject is Egypt, next week Sicily, with Italy and Norway to follow. Wright Kramer is giving the same lectures Mondays in Kansas City, Wednesdays in Davenport, Thursdays in Des Moines, Fridays in St. Paul, and Saturdays in Minneapolis.

The *Girl Question* was a big success at the National last week. Manager Frasse has staged the production handsomely and provided an excellent company. This week, Graustark.

W. F. Mann, the Chicago manager who owns the longest list of attractions, is reported to have secured Brokers and to have engaged Ray Raymond to head the company.

Harry Hermans, now playing his sixtieth consecutive week in the title-role of *The Burgomaster*, writes that the good old musical comedy is maintaining its record.

The bill this week Grand Opera House, *If I Had Money*, with Madge Carr Cook; *Studebaker*, Montgomery and Stone; *Powers*, a Builder of Bridges, with Kyrie Bellew; *Garrick*, Louise Gunning in *Marcelle*; *Olympic*, *Girls from Rector's*; *Whitney*, *Climax*, Chicago *Globe*, *Madame X*; *Colonial*, *Follies of 1909*; *Illinois*, *A Fool There Was*, with Robert Hilliard; *McVicker's*, *The Barrier*; *Princess*, *Gods of Liberty*; *Auditorium*, *George Evans*; *Minstrels*, *Great Northern*, Bert Williams; *Globe*, Johnny and Emma Ray; *Bush Temple*, *York State Follies*; *College*, *Boy Rider*; *National*, *Graustark*; *College*, *Our New Minister*; *People's*, *The Regeneration*; *Marlowe*, *Allice of Old Vincennes*; *Academy*, *Camille*; *Bijou*, *Sail the Circus Gal*.

Ben-Hur will come to the Auditorium Monday night. Nov. 1.

Eva Kendall will play an engagement at the Great Northern in *The Vinegar Boy*, beginning Oct. 24.

The *Flirting Princess* company now includes John W. Ransome, Charles Huntington, Violet Dale, May Vokes, King Wilson, Adele Rowland, Harry Piller, Olive Vall, and Billy Robinson. Some of the music has been heard and is exceptionally catchy. The lyrics, so far as heard, are of a superior kind. OTIS COLBURN.

## JERSEY CITY.

Via Wireless Produced at the Majestic by a Strong Company—News of the Elks.

Via Wireless, a fine big production, came to the Majestic 11-16 to very good business, and gave best of satisfaction. The ship scene was well worked up and proved exciting. The cast was a strong one. George Drew Mendon as the Stenographer was immense. J. E. Milner as the Villain was excellent. Maud Granger and Robert McWade as the Parents, and Muriel Starr as the Daughter were fine. Lewis Cody as March, Richard Allen as the Lover, and Frank Monroe as the Detective rendered excellent support. All the small characters were well taken care of. *Edith Taliaferro* in *Polly of the Circus* 18-23. Cecil Spooner 25-30.

The Academy of Music drew capacity houses with moving pictures and vaudeville.

Keith-Proctor's Theatre did well with moving pictures. Arrangements are being made to put in a few vaudeville acts, commencing 18.

The Elks' beefsteak dinner is set for 27. The annual Memorial Committee has been appointed.

Manager Frank E. Henderson has been the recipient of much condolence from sympathizing friends since the death of his esteemed mother.

Via Wireless closes its season here 16. In its present form it is too massive for traveling, twenty-one stage hands being necessary to handle it. A number of changes are to be made, along in the personnel of the co. and it is said Manager John Mury will control the production hereafter.

The news of the death of Colonel John W. Holmes, who built and managed the Elton (now Keith-Proctor's) here, has caused much genuine sorrow among his many friends. He was rough and ready, but possessed a warm heart for those he liked. WALTER O. SMITH.

## PITTSBURGH.

Mr. Mantell in Repertoire—Grace George—Adelle Ritchie Now the Motor Girl—The Gay Hussars—Gossip.

## Melodrama in Plenty.

Pittsburgh, Oct. 18.—Notwithstanding the fact that the playing of the championship games of baseball here on several days last week at Forbes' Field was pre-eminently and aroused great enthusiasm and interest, some of the theatres did a large business, and the multitude of strangers attending the centennial convention of the Christian Church benefited several of them.

The Nixon was very largely attended, where Robert B. Mantell and his capable supporting company were seen in a splendid repertoire of Shakespeare and other classical plays. The King Lear of Mr. Mantell was a masterly performance, and his portrayal of Macbeth, Othello, and Richard were excellent. His Louis XI was effective, but lacking in impressiveness. His enactment of Hamlet was more convincing than on his former visit, but his Bouffant was very played in that romantic spirit to make it effective and was the least interesting of his numerous roles. Fritz Leiber is an intelligent and excellent Shakespearean actor and entitled to much praise.

Marie Booth Russell showed marked improvement in her work and gave a very charming personality, which is a strong asset, also is a skillful and artistic actress. Worthy of mention are Alfred Hastings, Guy Lindsay, Edward Lowers, George Gilwell, Virginia Bronson, and Agnes Scott. The productions were plainly, but adequately, equipped with scenery and the costumes rich and harmonious. And briefly and lastly, it was the most successful week at this playhouse this season, and, judging from the keen interest and enthusiasm exhibited by the audiences, such a Shakespearean repertoire is highly estimable in these days of cheap-theatrical offerings.

To-night Grace George in *A Woman's Way* began a week's engagement, and a special matinee will be given on Thursday, when *Divorced* will be presented. Maclyn Arbuckle in *The Circus Man* next.

Going some comedy at the Alvin last week and was given by a capable company and well staged. Frank Daniels and a large company in *The Belle of Brittany* is the attraction for this week. Underlined are *The Motor Girl*, *The Meeting*, *The Harry Davis* company has a new leading lady, Adora Andrews, who succeeds Catherine Countess, and Ella Hugh Wood and Hugh Dillman are also new members this week.

The Rose of the Rancho is the bill at the Duquesne, where this company is housed, and *The Two Orphans* for the coming week.

The Lyceum had an exciting play last week. *My Partner's Girl*, which pleased the large audience. The company was acceptable and the play well mounted. The Squaw Man will no doubt draw largely this week, judging from its opening to-night. The Virginian will come next week.

The King of Bismarcks attracted a large audience to Blaney's Empire to-night. Money and the Woman for the following week.

The Keweenaw offers bold into slavery this week. This is the last week of the Pittsburgh Exposition, and the United States Marine Band remains as the attraction in the Music Hall.

The newspaper men of this city and their families are the guests of Manager Harry Davis at the Duquesne to-night.

ALBERT S. I. HEWES.

## LOUISVILLE.

Top o' the World a Timely Attraction—Annual Horse Show Well Attended—Personal Items.

Bailey and Austin and a co. of sixty-five most acceptably presented the musical comedy, *Top o' the World*, at Macaulay's 11-18 to excellent business. The costumes and the fine drilling of the chorus added materially to the good work of the principals of this extremely timely attraction.

Al. H. Wilson will finish the week at Macaulay's in *Mets in Ireland*, and will be followed by *The Servant in the House*, with Tyrone Power featured.

The Wolf was seen for the first time in Louisville 11-13 at the Masonic, given by a first-class co., and attracted large business.

Digby Bell will be the offering of the Masonic 14-16 in *The Webster*.

That old-time favorite, *The Gingerbread Man*, drew capacity houses at the Avenue 10-16. The present co. is a capable one, and all of the familiar roles were in the good hands.

The Avenue's attraction, 17-23 will be *The Road to Yesterday*.

Thomas Freeman's thriller, *The King of the Bigamists*, proved a potent attraction at the Hopkins 10-16. It will be followed by *On the Suwanee River*, which will open 17 for a week.

Louisville's big annual event, the Horse Show, was an important amusement event of the week. The entire week was a series of horse races, prizes worth contesting for and the attendance large, society aiding in making the entire week a gala one.

The Louisville Symphony Club announce the following artists as under contract to appear here under the auspices of the club: Otto Meyer, Lillian Blumfeld, Florence Hinkle, Dr. Ludwig Wullner, and Joseph Lievinne. Hyratt Brown, the conductor of the Symphony Club, is properly proud of this list.

Alfred Macaulay, Pope, business-manager at Macaulay's, is the right man in the right place. The Macaulay patrons appreciate him.

The new house, the Garety, is doing finely under the capable management of the veteran, Al. Bourlier.

CHARLES D. CLARKE.

## TORONTO.

Fritz Schell as Charming as Ever—Foreign Exchange Proves Entertaining.

The premier attraction at Toronto 11-16 was charming Fritz Schell in the musical *Prima Donna*. The play was one of the best that has been booked by the Princess this season and was presented by a very efficient co. The music reflects much credit on Mr. Herbert. John K. Haasard in his comical roles and W. H. Fitzgerald were also well received. Joe Weber 18-23.

Booth Tarkington's play, *Foreign Exchange*, held the patrons of the Royal Alexandra 11-16 and proved a very able entertainer. The title-role by E. M. Holland was in very capable hands and his presentation of the American business man was a true delineation. Guy Bates Post in *The Bridge* 18-23.

The Virginian, with all its pretty settings and appealing situations, made its reappearance at the Grand 11-16 and proved an excellent before.

E. CHESTER IRONSIDE.

## WASHINGTON.

The Gay Hussars, artistically staged and presented at the National Theatre, is strongly admired and welcomed by crowded houses. Prominent in the company are Muriel Terry, Florence Hill, Anna Susser, Carl Gustav, Bobby North, Hon. Berge, William K. Monney, Frank Russell, Frederick McKee, C. Ten Eyck Clay, Clifford Robertson, Pauline Winters, Sophie Witt, Violet Mark, Mabel Jones, Grace Sammons, and Marguerite Morowaki. Next week, G. F. Huntley in *Kit*, Grey.

The *Motor Girl*, the Julian Edwards dainty and refreshing musical comedy, is well liked at the Belasco Theatre, with Adelle Ritchie in the attractive leading role of Dorothy Dare, in which she scores a most pleasing success, ably supported by a company of superior merit in Elizabeth Brice, Adelaide Sharp, Beaula Franklin, George Fancourt, Martin Brown, James Ted Lorraine, John Lorraine, Edna Smith, George Callahan, and Frank Shaw. A handsome group of pretty girls enhance an entertaining production. Next week, Lulu Glaser in *The Girl from the States*.

Direct from her New York success, Lillian Russell in *Edmund Dore*, a comedy of Wall Street high finance, is nightly attracting large audiences to the Columbia Theatre. Miss Russell is surrounded with an excellent company that includes Frederic Truax, Sydney Booth, Walter Hitchcock, Joseph Toubey, John D. O'Hara, Walter V. Pennington, Samuel Burdette, V. H. Hunter, Susan Westford, Ella Mortimer, and Margaret Maclyn. Next week, Louis Mann in *The Man That Stood Still*.

Mrs. Wiggs of *The Cabbage Patch*, under the Lieber and Company direction, is the popular offering at the Academy of Music. The company, headed by Helen Weatherly as Mrs. Wiggs is seen in the presentation. Next week, *The Squaw Man*.

Eleanor Robson's engagement at the Belasco Theatre in *The Dawn of a Tomorrow*, originally scheduled for the week of Oct. 23, has been postponed for a month that she may play Chicago time. William A. Page, Miss Robson's business manager, was here last week arranging details for her visit, but was notified Wednesday night to proceed to Chicago.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

The Philadelphia Orchestra of eighty-five musicians, under the conductorship of Carl Flesch, will give five Tuesday afternoon symphonies at the National Theatre during the season, the first being Nov. 16. The soloists announced are Madame Teresa Carreno, pianist; Thaddeus Mich, concertmaster, and Herman Rader, the Danish violinist.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

The Philadelphia Orchestra of eighty-five musicians, under the conductorship of Carl Flesch, will give five Tuesday afternoon symphonies at the National Theatre during the season, the first being Nov. 16. The soloists announced are Madame Teresa Carreno, pianist; Thaddeus Mich, concertmaster, and Herman Rader, the Danish violinist.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

The Philadelphia Orchestra of eighty-five musicians, under the conductorship of Carl Flesch, will give five Tuesday afternoon symphonies at the National Theatre during the season, the first being Nov. 16. The soloists announced are Madame Teresa Carreno, pianist; Thaddeus Mich, concertmaster, and Herman Rader, the Danish violinist.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

The Philadelphia Orchestra of eighty-five musicians, under the conductorship of Carl Flesch, will give five Tuesday afternoon symphonies at the National Theatre during the season, the first being Nov. 16. The soloists announced are Madame Teresa Carreno, pianist; Thaddeus Mich, concertmaster, and Herman Rader, the Danish violinist.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

The Philadelphia Orchestra of eighty-five musicians, under the conductorship of Carl Flesch, will give five Tuesday afternoon symphonies at the National Theatre during the season, the first being Nov. 16. The soloists announced are Madame Teresa Carreno, pianist; Thaddeus Mich, concertmaster, and Herman Rader, the Danish violinist.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

The Philadelphia Orchestra of eighty-five musicians, under the conductorship of Carl Flesch, will give five Tuesday afternoon symphonies at the National Theatre during the season, the first being Nov. 16. The soloists announced are Madame Teresa Carreno, pianist; Thaddeus Mich, concertmaster, and Herman Rader, the Danish violinist.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

The Philadelphia Orchestra of eighty-five musicians, under the conductorship of Carl Flesch, will give five Tuesday afternoon symphonies at the National Theatre during the season, the first being Nov. 16. The soloists announced are Madame Teresa Carreno, pianist; Thaddeus Mich, concertmaster, and Herman Rader, the Danish violinist.

Clarence Jacobson, who has been associated with the box office of the National Theatre for the past twelve years, has resigned his position and gone to New York to enter business.

Mr. Jacobson was thoroughly liked and had a host of friends in the theatrical and social circles having had charge of the Washington Baseball Club on several of their spring training trips. He has patented a baseball display board.

## MINNEAPOLIS.

Eda von Luks Well Received—Good Work by the Neill Stock Company.

Still another revival was paid in full at the Metropolitan 10-16, but it proved the most worthy offering of the season. The cast was exceptionally strong, including such artists as Fritz Williams, Katherine Florence, William Allyn Hatch, Ben F. Wilson, Florence Robinson, Pauline Darling, and George Belden. A gentleman from Mississippi, with Barr Melburn and William Jennings, follows.

The other Eugene Walter play, *The Wolf*, was on view at the Lyric 10-16 with a capable co., including Richard Gordon, Robert Kelly, Dan La Mar, Milton Nobles, Jr., Russell Nassert, and Mary Servo. Going home comes next week.

Eda von Luks succeeded in winning praise from every one in her home city when she appeared as the Princess Yette in *Graustark* at the Bijou. Miss von Luks, who has often played here in stock, made a delightfully ingenious ruler and rose to her emotional moments well. Francis J. Gilen, a handsome juvenile, and Atkins Lawrence were prominent in her support. *The Red Moon* is scheduled next.

The Neill Stock co. gave an admirable production of *A Contented Woman* at the Princess. Julia Walcott and W. H. Fonger in the leading roles scored a fine success, while James Neill and Katherine Chapman contributed excellent portrayals of the leading characters. Good work was done by Arthur Jarrett, Joseph Greenham, Wilson Hummel, Charles Lindholm, Alfred Omer, Margherita Saraceni, Edith Lockett, and Alvera Jessons. The production was handsomely mounted. A *Travis* time is underlined.

CARLTON W. MILES.

**Few Changes of Bill—The Blue Mouse at the Globe—Floral Matinee of Havana—Hamlet Succeeds the Circus Girl at the Castle Square.**

Boston friends of Mrs. Erroll Dunbar (Helena Shattuck) have learned with sorrow of the death of her little son, Lawrence, at their home in Gramercy Park, New York.

one of the features of the fair that is attracting much attention. The Exposition will officially close 18, but some time will elapse before many of the exhibits can be removed, and during the interval the public will be admitted to the grounds on payment of a reduced admission charge.

BENJAMIN F. MESSERVEY

account of its discovery of the North coast  
P. T. O'CONNOR.

The Mardi Gras Beauties held the coronation at the Empire 10-16. C. M. EDSON.

Fairly good-sized house and gave an interesting account of his discovery of the North Pole.  
P. T. O'CONNOR.

the Empire 10-10, U. S. 25198078.

# THE PHILADELPHIA THEATRES

**The Silver Star Scores—Cecil Spooner in a New Play—An Extension of Blanche Ring's Engagement—The Girl from the States—Theatrical Gossip.**

PHILADELPHIA, Oct. 18.—Lulu Glaser, in The Girl from the States, at the Adelphi, and Mlle. Adeline Genée in The Silver Star at the Forrest, were the only new plays we had at the first class theatres last week. At all of the other important houses the attractions were "holdovers"—Louis Mann in The Man Who Stood Still, at the Chestnut Street Opera House; Blanche Ring in The Yankee Girl, at the Lyric; Nellie Polla, in Springtime, at the Garrick; Edith Tallaferra, in Polly of the Circus, at the Walnut, and The Climax, at the Broad. There were some plays produced for the first time in this city, at the popular priced theatres—The Pinkerton Girl at the Girard, The Eye Witness, at the National, and Cecil Spooner in The Little Terror, at the Grand.

Louis Mann played to good business all week. His success was deserved, for The Man Who Stood Still, presented by a capable company, is well worth seeing. His engagement ended Saturday night. This week, Robert Mantell in repertoire.

The run of The Climax at the Broad also ended Saturday night. It is a beautiful and attractive little play, but it was kept on here too long to make the net results profitable to the management. This and next week, Francis Wilson in The Bachelor's Baby.

Edith Tallaferra, in Polly of the Circus has done well at the Walnut. She closed Saturday night and is succeeded this week by The New York and Their Baby.

Springtime, with Nell in the leading role, showed distinct improvement, as the result of the magical touch of its producer, Frederic Thompson, aided by important suggestions from Nell herself. The Garrick's offering for this and next week is Melodrama and Health in In Hayti.

Cecil Spooner, in her new play, The Little Terror, scored a marked success at the Grand. It is a play that this charming actress consents to bury her talents in the second grade theatres. Her place is higher up. Some day, I predict, she shall see her there. The Little Terror affords Miss Spooner every opportunity to display her versatility, and she accepts in a most pleasing and successful manner. Her transition from the wild girl of the woods, bent upon making trouble for every one, to her return from a boarding school as a woman of refinement and culture, is so natural that her audience could hardly believe it was the same person. Miss Spooner was delightful in Mendelssohn's Spring Song dance. A capable company supported her. It included Richard Purdon as Lord Carrington, Edward Dudley as Maxon, the baller, Frank Peters as Howell, De Wolf Bromley, Jr., Harry L. Dickinson as Roswell, De Wolf Bromley, Jr., and Belle Giffney as Lady Carrington. This week, Frank Deshon in A Knight for a Day.

The engagement of Blanche Ring in The Yankee Girl at the Lyric has been so successful that it has been extended two weeks. There is no doubt as to the hit made by both actress and play. Crowded houses have ruled, and present indications are they will continue. The Yankee Girl has every essential that goes to make an amusement—a strong group of principals, supported by an able company, from minor characters to a large, attractive, well-trained chorus; some of the most tuneful music that has been heard here since The Merry Widow, handsome costumes, and pleasing stage settings. The Yankee Girl will go down in theatrical history as one of the successful musical comedies of the season of 1909-10.

I regret I cannot give the same praise to Lulu Glaser in The Girl from the States, the current attraction at the other Shubert house, the Adelphi. It was presented here for the first time last Monday evening. In its present shape it won't do; whether or not it can be whipped into better form remains to be seen. I am told several new numbers are in rehearsal. The Adelphi closed during the week owing to a severe cold contracted by Miss Glaser, and it will remain "dark" until further announcement. One might be tempted to ask, "Where is Miss Glaser's understudy?" That The Girl from the States should fall is certainly not the fault of the presenting company, which, as a whole, is one of the strongest that could be formed. It includes, in addition to Miss Glaser, Connie Ediss, Nellie Polla, Jolyne Howland, Walter Lawrence, Alexander Clark, Arthur Donaldson, Robert Broderick, Ray Atwell, Charles Arling, and Ida Stanhope, an aggregation which ought to be able to carry almost any musical comedy to success. In the present instance they have failed to do so. There is some good music, which is the work of Raymond, Hubbard and Baldwin Shone, but the book and lyrics by Allen MacDonough fall below par. If The Girl from the States is to continue all departments except the company itself must be decidedly improved.

Adeline Genée opened at the Forrest last Wednesday night in the new musical play by Harry B. Smith, The Silver Star. It will go on record as another hit of the present season. Its success was instantaneous. It was a delicious treat to follow the graceful movements of this famous dancer. This may sound a little extravagant, but you must see Genée in her new dances—there are three of them—to appreciate the beauty, the completeness of her art. Genée is not the whole play by any means. The Silver Star has many pleasing features. To begin with, it is a stupendous production. Expense as to costumes and stage settings was evidently disregarded. The music compares favorably with anything of a like character ever heard in this city. A strong company is used in producing the many features. Bickel and Watson head the fun makers, and are most successful in their efforts. Elphie Snowden, Emma Janvier, Barney Bernard, Marie Dalmann, Lee Harrison, Stanton Hick, and Mortimer Weldon all have important parts in the cast, and, of course, contribute their share to the success of the comedy. A note that should be remembered and jotted down is that in The Silver Star, which remains for two weeks longer, Mlle. Genée has a "speaking part" for the first time. The Queen of the Moulin Rouge comes to the Forrest Nov. 1.

Edna Buckley and Bert Roberts, both of whom appeared in this city last week, crossed the Delaware to Camden Saturday and were married by a justice of the peace. Announcement is made that Frank Daniels will appear at the Adelphi, for two weeks, beginning Oct. 25, in the English musical comedy, The Belle of Brittany.

Robert B. Mantell's repertoire at the Chestnut Street Opera House this week is as follows: Monday and Friday nights, King Lear; Tuesday, Hamlet; Wednesday matinee, Romeo and Juliet; Wednesday and Saturday nights, Othello; Thursday, Richelieu; and Saturday matinee, The Merchant of Venice.

The Philadelphia Operatic Society will sing Mignon at the Academy of Music next Wednesday evening. The opera was last sung here eleven years ago by the Walter Damrosch Opera company.

Mrs. Ethel Greybrook Graves, one of the late additions to the Forrest Home family, has been quite ill. Last week was a big one for Atlantic City, three new productions appearing there—Henri Bernstein's Israel, The Harvest Moon, and Francis Wilson's The Bachelor's Baby. Dumont's Minstrels are back again at the "home of minstrelsy"—the Eleventh Street Opera House, opening Saturday night. They were given a rousing reception. Some new faces were seen, but the majority were those well known to Philadelphia—Victor Richards, George Wilson, Carroll Johnson, Harry C. Shunk, Alf S. Gibson, John E. Murphy, Master Fagan, and many others. Hughey Dougherty was among the missing, but he is coming back, as are many other old-time favorites. An attractive and pleasing programme was given, the first part being one of the best that has been presented at the theatre in recent years. The singing was excellent, as were the specialties and skits. Howard M. Evans, the former box office man for Mr. Dumont, has been made business manager, and R. P. Lilly has assumed the position of musical director.

The Ninth and Arch Streets Museum is putting big vaudeville bills on these days, the management evidently having realized that it has to compete with the moving picture houses. No less than fourteen acts are named for the present week.

The Eye Witness played to satisfactory business at the National last week. A capable company appeared in the presentation. This week, The Girl and the Detective.

Pinkie, the Pinkerton Girl, scored at the Girard, attracting good-sized audiences. Pinkie is a combination of melodrama and musical comedy, and pleases. The company was well balanced. This week, Queen of the Secret Seven.

The Man on the Box, in which Henry E. Dixey starred, was successfully produced at the Chestnut Street Theatre last week. There were few empty seats at any of the performances. Excellent judgment was displayed in casting the play. William Ingersoll, as Bob Warburton, the young army lieutenant, was at his best. Marion Barney was admirable as the winsome and lovely Betty Tansley. George D. Parker, as Charley Henderson, and Kathleen MacDonnell, as Nancy, were most successful. Others in the cast were Sidney Mather, Peter Lang, Edwin Middleton and Helen Helmer. This week, Alice of Old Vincennes.

Enid Metro appeared at Hart's Theatre last week in The Girl Outcast. She scored a personal success, acting with force and naturalness. The supporting company is satisfactory.

Bijon Fernandes has been added to the cast of Springtime, succeeding Garis Mavriakis in the part of L'Academienn.

Marie Merwin, one of The Yankee Girl show girls, is said to have lost a large sum of money through destruction of property in Florida by the recent storm which swept over Cuba and Florida.

**PORTLAND, ORE.**  
All Had a Chance to Witness The Climax—James Spotswood Did Well.

The Climax opened at the Bunzlau 3 and played a week to fairly good sized houses. The Climax is a charming drama, which has the merit of giving every one in the cast a chance to shine. Ruby Bridges is the only woman in the cast and carries her part with finesse and polish. Edwin August takes the part of the doctor fairly well. The two other characters, taken by Walter Wilson and Albert Latscha, represent an old music master and his son, exceptionally well. Blanche Bates in The Fighting Horse 10.

Alburton and Arzella, hypnotists, opened at the Baker 3 and played the week to frighful business, but all that they deserved.

Going Some, a rollicking comedy, was the attraction by the Shubert co. at the Star 3-9 to capacity business, but which fell off greatly during the week. Genevieve Cliffe did some charming work as Helen Blake. James Snodgrass as J. Wallingford-Snow, the Yale rancher, did well. All other members of the cast helped in the success of Going Some. The Riumaster 10.

The drama St. Kimo was the offering by the Athol Stock co. at the Lyric and full justice was done the play. As Fina Earl, Priscilla Knowles leaves nothing to be desired. Sidney Payne loses his identity and becomes the real St. Kimo. Alice Condon makes much of a minor part, and Robert Athol as a countryman sprays some highly necessary humor in the story. All other members of the cast take their parts in a commendable manner. Flag Ship 10.

**DENVER.**  
Henrietta Crossman at the Broadway—New Players for Van Dyke Stock Company.

Mrs. Leslie Carter appeared at the Broadway 4-9 in her new play, Vasta Herne. The play received much adverse criticism and did not draw well. Henrietta Crossman in Sham 11-16. Sam's Hand will give two concerts at the Broadway 17. The International Grand Opera co. opened a week's engagement 18.

McFadden's Flats played to fair business at the Tabor. Billy Clifford with The Girl at the Helm 10-16. The Man of the Hour 17-23. F. C. Spitzer, manager of the Curtiss, has returned from the East with several new players for the Van Dyke co. at the Curtis. Kathleen Marousen attracted large crowds.

MARY ALKIRE BELL.

## KANSAS CITY.

Some New Faces Seen in the Woodward Stock Company—A Notable Amateur Production.

Richard Carle in his latest creation, Mary's Lamb, at the Willis Wood 10-16, was one of the big hits of the season, playing to a succession of large and greatly pleased audiences. Mr. Carle is a prime favorite here, and his coming is always looked forward to with more than ordinary interest. The new vehicle is undoubtedly one of the best he has ever had, combining as it does some very catchy music and a production of full swing, for the display of his powers, although not to the exclusion of his able assistants. He provoked more than the usual number of laughs and won prolonged applause. Of the supporting co. Julia Ralph, Violet Weston, and Adele Rafter were the favorites. Polly of the Circus 17-23.

The Low Dockstader Minstrels were the Shubert offering 10-16, playing to a very satisfactory week's business. Mr. Dockstader's latest innovation of appearing in a flying machine over the heads of his audience instead of directly from the stage was a very clever arrangement that scored heavily. The star was as amusing as of old, while his supporting co. were also quite up to the mark. Nell O'Brien, Al Johnson, and Eddie Master were the chief assistants in the funmaking, all winning prolonged applause. The production was attractively staged. Maxine Elliott in The Chaperon 17-23.

The Woodward Stock co. put on a splendid production of The Christian at the Auditorium 10-16, playing to one of the biggest weeks of the season. The event marked the appearance of several new members of the co., including two new leads and a number of additional characters. William Desmond, the new leading man, was cast as John Storm, and acquitted himself admirably, handling the part with a forceful suppression that was most effective. As Glory Quigley Mary Hall, the new leading woman, also scored heavily both from the fact of her splendid interpretation of the role and that she is a Kansas City and well known here. Other new members of the co. who made their initial appearance in this play were Will C. Crimmins, Mildred Hyland, Henrietta Vaders, Lillian Higgins, Ed Davis, and Harry Long. Mr. Long returns as stage director, the position he has so ably filled here before. La Tosca 17-23.

Hanson's Superba made their annual visit to the Grand 10-16, playing to the usual business. The piece is well kept up in all departments, and seemed to please as much as ever. The principals in the presentation included Hilda Carle, Pearl Seward, Marie De Trace, and the Hansons. Beverly, sequel to Graustark 17-23.

The Gambler of the West was the Ollitas attraction 10-16 to good business. The play is rather better than the average Western melodrama, and was very capably acted. George L. Kennedy and Eugene Bessner headed the co., and both were quite enthusiastically received. The play was well staged. The Workman's Wife 17-23.

The Moulin Rouge Burlesquers held the boards at the Century 10-16, pleasing a large and good business and some entertaining specialties were well received. Wine, Woman and Song 17-23.

At the Majestic The Bowers Burlesquers proved a good drawing card 10-16. Ben Jensen and Linnie Frelich headed a long list of entertainers who scored immensely.

An amateur performance of more than ordinary proportions and merit was that of Pinetop, given in Convention Hall 9, and continued during the following week. The performance was put on as a part of the entertainment of the principal in the presentation. It was decided to continue it the following week. To begin with, a complete ship, one hundred and twenty-five feet long, was built in the centre of the big hall. Added to this was a splendid co. of three hundred singers and Toman's Chorus Orchestra. Many incidental features not usually given with the production were introduced, including dancing electrical effects, and a graceful ballet of fifty dancers, lending much additional charm to the affair. The principals in the co. included Kansas City's best singers and the performance proved a treat indeed for many points of view than one among those who made up the co. were George W. Curtiss, Raymond M. Havens, Edwin Edwards, Howard Hudson, J. H. Sherman, Alice Bradley, May Kelle, Christine McConnell, Alice Barbee, Beulah Hoban, Genevieve Youngblood, and Jack McCreary. Realistic staging and the clever mechanical effects formed an admirable background, for these singers all of whom are well known in local musical circles.

The American Royal Live Stock Show at the big Stock Yards Pavilion 10-16 was not only the biggest thing of the week in the exhibition and amusement line, but it also served to draw to the city many visitors who, of course, were looking for other forms of entertainment, which were found in abundance and variety at the several theatres and Convention Hall. The show itself, which is one of the biggest annual events of its kind in the United States, was even bigger and better than ever in every department, drawing immense crowds both afternoons and evenings throughout the week.

Convention Hall is to have the Barton Holmes' Traveltunes again, beginning 18 with "Farewell" as the subject. They will be continued weekly for three weeks.

Mrs. Johanna Gadsby will be heard in concert at the Willis Wood Theatre the afternoon of 15.

**SPRINGFIELD, MASS.**  
Julia Sanderson in Her Home City—List of Attractions to Come to Court Square.

May Robson in The Rejuvenation of Aunt Mary pleased three cool audiences 8, 9, 10. The Boston Symphony Orchestra, with Olga Samarin as pianist, gave their only Springfield concert of the season to a large house 12. Kitty Grey, with Springfield's favorite daughter, Julia Sanderson, was the attraction 13, and her work showed distinct advance. George S. Hamilton was the rest of the co. pleased. One of Mrs. Fiske's rare visits to Springfield was the event 14, and a large audience greeted the artist. It was a wonderful characterization, her Salvation Nell, and the staging of the play has never been surpassed at the Court Square. Holbrook's work as Jim Platt was also notable, and the entire co. was thoroughly competent. Coming are A. Stubbins Cinderella 15, 16, The Thief 18, 19. De Wolf Hopper in A Matinee Idol 20. Howe's Moving Pictures 21. Right Belts 22. Paid in Full 23. His Name on the Door 25, 26. Miss Janis in The Fair Co-Ed 28.

The Gilmore had The Hangedman Girl 11-13 and Deadwood Dick's Last Shot 14-16.

EDWIN DWIGHT.

## LOS ANGELES.

George Pawcett Contributed Some Good Character Work—Theatrical Notes.

The Honeymoon Trail hit the Mason 4 for a week's run, and it is to be hoped that it will run away from here it will never stop. The Third Degree 11-16.

The Great John Ganton played its second week at the Auditorium, and was one of the best attractions here for some time. The portrayal of John Ganton by George Pawcett was one of the best and most satisfactory bits of character work imaginable. The role of Brownlow, taken by Allen Pawcett, was the next best piece of individual work, and the part of Will Ganton acted nicely in the role of the villain. The most satisfactory bit of character work was given by George Pawcett as May Keating and Kille Scott as Mrs. Jack Wilton, and both well fitted the parts. The co. as a whole was quite satisfactory and the staging all that could be desired. Coming for two weeks, commencing 11, is Corbin in Miss Mischief.

At the Burbank 3-9 Lillian Burbank was featured as Phyllis in When We Were Twenty-One, with Byron Beasley playing Dick Carver, and both were exceptionally clever in their roles. Harry Mestayer was splendid for two weeks, and William Verreux, cast as the Jew Hirsch, presented a great character bit. Miss Taylor and Margo Duffel were both impressive in their respective roles of Mrs. Grant Gordon and the Firefly. The cast was admirably sustained and the ensemble acting superb. The Society Pilot 10-16.

The Time, the Place and the Girl did a big business at the Majestic 3-9. The co. was a fairly capable one, headed by Robert G. Pitkin, Elizabeth Gedall, and May Houston, who carry off all honors. The chorus is fair in both costume, but poorly costumed. Other than that the attraction is good. A Knight for a Day returns 10-16.

Louis Judah has just arrived from New York to take the trusteeship of the Auditorium. He is the direct representative of the Shuberts and replaces Leo Wells, who will probably go on the road as manager of The King of Tramps.

Another new arrival is Frank U. Neau, of Seattle, who has come to take charge of the Museum Dramatic School, in the role of the school, who in the past has had charge of the school, is still too ill to devote any time to the interests.

The Theatrical Managers' Association will give its big annual benefit at the Auditorium in about three weeks. An attractive programme comprising turns from the different houses is to be given.

Howard Scott, who has been enjoying a seven weeks' vacation, has returned and will assume his place in the Belmont 11-16.

Charles Kavanaugh, manager for Ferris Hartman, is in the city arranging for the opening of the Hartman co. at the Grand Opera House 17. The season will be an extended one and the opening bill will be The Yankee Consul. The Hartman Broadway is here for an extended stay, and during that time will witness one or two tryouts at the Belasco. He is also to finish a new play for Grace George and one for Lillian Russell.

De Hays is in its second week at the Belasco and is packing the house nightly. Miss Magrane is greatly applauded for her excellent interpretation of the role. Old Heidelberg is to have a sumptuous revival 11-16.

Victorine Sherie has been engaged by Oliver Moresco to play the part of Ellen Wilmet in The Society Pilot, which will be staged at the Burbank next week. DON W. CARLTON.

**NEWARK.**  
A Busy Week and Good Bills at All Houses—Ellie Shannon Scored.

The Thief was presented at the Newark 11-16, with Herbert Kelley and Ellie Shannon in the cast. Kelley gave one performance. Edward R. Mason was excellent as Leguiche, Hilary Bell enacted Isabelle Leguiche. The play was well received by large audiences. Miss Janis 10-13.

The Honeymoon Trail, presented by the Smart Set co., at the Columbia, made a decided impression on the audiences at the Columbia 18-23. The entire co. consists of colored people, including S. H. Dudley, James Harris, Lawrence Cassano, Irving Allen, Jolly Larkin, Alice Cassano, Mrs. A. H. Dudley, Andrew Tribbia.

At Miner's Empire all past records were broken 18-23. Never during the present management has the theatre held such crowded houses. This is partly due to the great show given by the Dreamland Burlesquers, with that given by Dave Marion, who always scores a great hit, but this week Mr. Marion had to look to his laurels before critical audiences, as two Newark boys, Percy T. Bennett and Harry Sheppell, were the special attraction. Never before has the Newarkers been so loyal to home talent. Monday night the Angus Club of about one hundred members attended in a body, and gave the boys a star dinner after the performance. During the first act several beautiful floral pieces were presented. During the balance of the week a theatre party attended nearly every performance. The Ragam attended 13 and presented Mr. Sheppell with a diamond set Eagle pin. The James MacNee Association attended 15.

Miners: Marion Jarlin De Paris Girls 18-23. Run for Your Money, given by Phil Sheridan's Marathon Girls at Waldmann's 18-23 proved a great success. Claire Evans and Babette presented a dandy sketch. The Wrong Mr. Some Parisian Widow 18-23.

The Princess of the Calico attended in a body at Waldmann's Opera House 18. Among the audience were Mayor Sheppell, of Orange, and Mayor Jacob Hausling, of Newark.

**CLEVELAND.**  
Maude Adams' Appearance a Society Event—Texas Guinan at Home Here.

Maude Adams' engagement at the Euclid Avenue Opera House 11-16 was the society event of the season. In What Every Woman Knows she was seen at her best. The supporting co. was a good one. W. H. Crane 18-23.

The Gay Musician tackled the Colonial at every performance 11-16. It was presented by a good co., with Texas Guinan in the leading role. Being a Cleveland girl, Miss Guinan was accorded a hearty welcome. Going Home 18-23.

Arizona, as popular as ever, was the attraction at the Lyceum 11-16. In Old Kentucky 18-23.

Vanham Glaser's Stock co. was seen in Mrs. Tennyson's Telegram at Keith's Prospect 11-16. The Home of the Ranch 18-23.

Dere Devil Dan pleased the patrons of the Cleveland 11-16. Barney Gilmore 18-23. Schubmann-Heink sang at Gray's Army 18. WILLIAM CRABSTON.

# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

The *Mirror* is under many obligations to its friend the *Film Index* for its prompt announcement in the use of quotation marks in connection with the extracts it is reprinting from *The Mirror's* reviews of independent films. The *Index* very carefully quotes those parts of *The Mirror's* reviews which criticize the independent subjects adversely, omitting any words of praise where it is possible to do so. Now if the astute editor of the *Index* will kindly insert asterisks to indicate the omitted portions *The Mirror* will have no further complaint to make. It will not be necessary at present for the *Index* printer to purchase any extra space in order to have enough asterisks on hand to comply with this request as the independent pictures up to this time have furnished small excuse for praise, but where it is possible to give praise *The Mirror* gives it, and mildly objects to being represented as making only adverse comments.

It is quite apparent that the Edison and Vitagraph companies have struck a popular chord in their plans for insuring appropriate music to accompany the films issued from their factories. Last week *The Mirror* contained an admirable letter from Walter Glading, manager of a theatre in St. John, N. H., pointing out the great value of having the music in harmony with the theme of the picture, and this week there appears in another column a communication from a pianist in Gardner, Mass., on the same subject. Let the good work go on, and perhaps in time the brainless pianist may be substantially eliminated from the motion picture theatre—or at least rendered inoffensive. He is already less in evidence than is popularly supposed. In all Keith and Proctor houses special attention is given to the matter of music, and there are many other picture houses throughout the country where this important point is carefully considered. Not every manager is a thoughtless "low brow" nor every pianist a conscious idiot. In this connection may it not be pertinent to again ask: Why does not some manufacturer introduce the idea of issuing with each picture a plot of sound effects along with a music plot? Exhibition improvement should not be confined to one feature. Let the advancement extend all along the line.

It must not be understood that this paper has any grievance against the so-called board of censors, which has been engaged so efficiently in passing on new issues of motion pictures with a view to the voluntary elimination of objectionable pantomime or scenes. The committee has done and is doing excellent work, and by the high standing of some of its members has contributed importantly to the great advancement which motion pictures have made in public esteem during the past few months. The mere fact that these cultured and disinterested men and women have set the stamp of their approval on the pictures passed upon by their committee, being nearly ninety per cent. of all the pictures issued in the United States, has disarmed much of the criticism, senseless and otherwise, to which pictures were formerly subjected. So it can be said with all truth that the assistance of the committee calling itself the National Board of Censors has been and is valuable. They are not properly "censors," since they have no official standing, and it is a mistake, the writer believes, to so designate them by this un-American word. However, this objection to a name constitutes no argument against the high quality of their services.

Not, valuable as the committee of so-called censors are proving themselves to be, they are not the "whole works" nor any considerable portion thereof; although some of the immature members of the committee appear to imagine that there was no split nor advancement prior to their recent arrival on the scene. Not content with receiving more than full measure of credit for being helpful in elevating the moral tone and reputation of motion pictures, some of the committee are now apparently claiming almost entire responsibility for all improvement of films, both morally and along purely artistic and literary lines. A New York daily recently published an article describing some of the recent higher class work in picture pantomime, such as *Pippa Passes*, the *Jean Valjean* films and other subjects for which inspiration was derived from high intellectual sources, and in the article, apparently inspired by some one connected with the censorship committee, appears this paragraph:

It would be absurd to pretend that the manufacturers had voluntarily turned from cheap to expensive productions. The change has been brought about indirectly through the establishment of the Board of Censorship at the request of the "show men." They were tired of being arrested for questionable plays, which they had only rented from the manufacturers, and were individually powerless to control. They presented their case to the People's Institute, which evolved the censorship plan. Any manufacturer who refused to submit his films to the board was to be blacklisted.

This sort of information is distinctly unfair to the Licensed manufacturers, indi-

cating that they had to be dragged into a display both of decency and intelligence. Precisely where the manufacturers stood on the question of moral tone long before the so-called censors were in evidence is sufficiently indicated by recalling the unanimity and enthusiasm with which they welcomed the offer of the committee to pass on all films issued. It fell in exactly with their own ideas which had been contemplating the establishment of an examining committee of their own—not because there was any considerable amount of film requiring elimination, but to guard against the possible publication of any subjects or scenes that might be open to criticism.

But if the so-called censors have been only partly responsible for the elevation of moral tone in pictures they are still less to be credited with having brought about the advancement in art and literary quality. They have no doubt applauded and encouraged the steps that have been taken upward, just as many others, including *The Mirror*, have applauded and encouraged, and, indeed, were applauding and encouraging long before the so-called censors had crystallized into an organization. Movements of this kind are not brought about by a few individuals; they are rather the result of gradual and irresistible growth for which no one person or set of persons can claim responsibility. *The Mirror* recognizes and has more than once said that its own important influence in the direction of motion picture improvement has not been vital nor even largely creative. Its interest in motion pictures is more the

## FINE INDEPENDENT FILMS

### FILM IMPORT COMPANY SHOWING SOME SUPERIOR SAMPLES.

All Depends on Ability to Maintain the Average of Excellence—The Two Factions in the Independent Field—Laemmle Releases Expected to Be of Superior Quality.

Much speculation exists in both Licensed and Independent quarters regarding the plans of the Film Import and Trading Company. The principal curiosity relates to the quality of films this firm is preparing to release. If they are anything like as good as they are claiming to be, it is conceded that the company's position in the Independent trade will be exceedingly strong.

By invitation a representative of *The Mirror* called at the offices of the Film Import Company last week and was shown a number of new subjects which the officials declared were average samples of a large number already on hand, with an ample supply to come. In a thoroughly impartial spirit *The Mirror* must state that the pictures inspected by its representative are fully equal in quality of photography, scenic background, story and pantomime to the general run of Licensed films. If the same average of excellence be maintained the Film Import Company must prove a

the same company gives evidence of a better quality of humorous story telling in picture pantomime than we have been accustomed to see in the foreign Independent films.

The situation as regards the regrettable split in Independent ranks, with the Film Import Company on one side and the chief renters and producers of the Alliance on the other side, gives no indication at present of changing for the better. *Mirror* readers are familiar with the trade complications that are at the bottom of this split—the business rupture between Mr. Murdock's company and the European agents, Raleigh and Robert, the combination of the latter firm with the Film Import Company, whereby a control for America of all important European Independent production is claimed, and finally the statement of Mr. Murdock that he has secured contracts direct from the desirable European manufacturers. Which of the two sides really controls the best European Independent production can only be told from future events. One thing only is certain—the class of films now being released by Mr. Murdock's company is inferior in quality and must be improved if control of the Independent field is to be held. At present the one reel per week released by the New York Motion Picture Company (Nison) is conceded to be the backbone of the supply furnished by this faction of the Independents, although great things are promised and expected from the coming releases of the new "Imp" Company, of which Carl Laemmle is the principal stockholder. As *The Mirror* has already stated, Mr. Laemmle's company has employed a number of very capable American pantomimists and directors, and the indications are that the "Imp" films will prove to be of the required high quality. The first release is announced for Oct. 23.

## ITALIAN DIRECTOR FOR VITAGRAPH.

One of the most recent engagements made by the Vitagraph Company of America for its stock company is the addition of Signor Luigi Albertini as one of the directors. Signor Albertini is a ballet master of note, having been connected with both the Metropolitan and Manhattan Opera houses in New York, and more recently he was the director of the production of Italian grand opera at the Academy of Music. Although he is best known as a master of the ballet in this country, in Italy he gained fame as a general stage director. With the Italian cast recently added to the Vitagraph permanent company some remarkable films are anticipated, for it is generally conceded that the Latin races are far in advance of those of northern climes in the art of silent expression. Signor Albertini does not replace any of the other directors, but is an addition to the present staff.

Laurel and Elaine, a visualization of one of the most popular of Tennyson's "Idylls of the King," will be released by the Vitagraph company on Nov. 15. It is a film de luxe, though not advertised as such.

## A PLEA FOR GOOD MUSIC.

GARDNER, MASS., Oct. 14, 1909.

EDITOR DRAMATIC MIRROR:—Reading over the suggestions made by Mr. Glading, of St. John's, N. B., Canada, in *The Mirror* of the 10th, I wish to say that he has made some very wise remarks in regard to the so-called pianists who, as you would say, make a front of a high class picture by playing rag-time music. I think the same as Mr. Glading says—a pianist can help to make or not make a picture, but to-day there are so many piano players who can play nothing but "Rainbow" or "Waltz Me Around Again, Willie." Drop into the average moving picture theatre to-day and if there is some one dying on the screen the first strains you will hear will be "My Wife's Gone to the Country" or something like that. It's a shame to kill a good picture that way, and managers with a grain of common sense ought to know it.

The Vitagraph Company is making great headway in this useful step and by furnishing up with films they release another great stride has been taken to advance motion pictures.

NEIL W. CALLAHAN.

"Pianist," Gardner Theatre, Gardner, Mass.

## A WEEK OF DICKENS.

The Bilon, of Pittsburg, Mass., has a novel plan for increasing the interest of picture programmes. During the week of Oct. 4-9 a series of films on stories by Charles Dickens were run, and the feature was advertised as "Dickens Week." The subjects selected were *The Cricket on the Hearth*, *The Old Curiosity Shop*, and *Christmas Carol*, each subject running two days. Feature weeks for other authors will follow, and there will also be a week of biograph successes.

## GUESTS OF MR. MURDOCK.

From the Chicago office of the International Projecting and Producing Company (Mr. Murdock's company) the statement is sent out that Mr. Murdock has invited the foreign manufacturers with whom he has closed contracts to be his guests in America, and they have accepted. They will be in Chicago early in November.

## PICTURES IN A PROMINENT CHURCH.

John Collier, of the Censorship Committee, lectured before the congregation of the Church of the Ascension, in New York, Sunday Oct. 10, on the subject of motion pictures. Two reels of films were shown.

## DISTRIBUTING PICTURE PROGRAMMES.

The Grand Theatre, in Brooklyn, is issuing a sixteen-page pamphlet weekly in which film bulletins and other moving picture announcements are published. These pamphlets are widely distributed.

## GANE'S NEW MANHATTAN

Moving Picture and Vaudeville Theatre, Broadway and Thirty-first Street, New York.

result of picture growth and improvement than a contributing cause. And it is so with the committee of so-called censors. They were at first as individuals hostile to pictures, but when they investigated they became impressed with the advancements that had been made and the probabilities for greater progress in the future. Since then they have merely joined in the procession and if they should now see fit to drop out it is safe to say that they would be scarcely missed.

The truth is the motion picture lives and grows because it has supplied a new and immensely attractive vehicle for conveying thought—a new and universal language for telling stories and recording events. In short it is a new literature, easy to comprehend and tremendously strong in effective results on the human mind. So-called censors, critics, reviewers, traducers or enthusiastic advocates are individually of little consequence in the matter. They are merely incidents.

THE SPECTATOR.

## NO PICTURE STORIES WANTED

The Kalem company has been annoyed recently by the receipt of many unsolicited moving picture scenarios, some of which had been already submitted to it and refused. The cause of the undesirable flood, it is explained, is an announcement recently that the Gaiety company desired to buy picture stories, the address given being the same as the Kalem company, 235 West Twenty-third street. The Gaiety company has no such address and the scenarios were accordingly dumped onto the Kalem company, whose officers declare they are buying no scenarios whatever.

## "MAUD MULLER" BY ESSANAY.

The Essanay announces as a coming feature film the story of Maud Muller. It should prove a strong subject in the hands of the excellent Essanay players.

## LICENSED REVIEWS

EXCELLENT GENERAL AVERAGE OF FILMS  
RELEASED LAST WEEK.

Two Biograph Pictures Lead in Dramatic Quality—A Realistic Vitaphone Production—Edison's Third Jean Valjean Episode—First Melies Release Gives Promise of Good Work to Come.

The two Biograph subjects, *The Little Teacher* and *Change of Heart*, are the two most notable releases of last week. *Vitaphone's* *Driver's Remorse* might have claimed first place but for a bit of unpalatable work, which, however, only marks a very powerful subject. *Kessanay's* *Twelfth Juror* is also a strong story, weakened by lack of plausibility. Edison's third *Victor Hugo* film is exceptionally good, and *Selig's* *Pet of the Big Horn* and *Kalem's* *Girl and the Man* are films of merit.

**The Little Teacher** (Biograph, Sept. 11).—The Biograph stock company has struck a new note in rural comedy in this interesting and amusing story. It is a chapter out of the life of a young and pretty teacher of a district school, and it is so true to nature that we feel ourselves sympathizing with the characters—all of them—as though they were real people. The big boys in the school refuse to obey the little teacher and the bully leads a revolt. Disheartened, she gives up and is on her way home, when a young surveyor, working in the neighborhood, notices her tears and asks the reason. She pours out her troubles and he goes back with her to the school, where he thrashes the bully and establishes order. After school, the young bully spurs up courage to force another fight, in which he is properly trimmed and acknowledges defeat, being rewarded by the sweet smile of the teacher. At that moment he learns that he is a man and therefore the slave of gentle woman. Needless to add, rebellion is now ended in that district school. The erstwhile bully becomes the champion of the teacher and everything is as placid as a summer day, except in the heart of the little woman, whose love has gone out to the young surveyor. But her hopes are blasted when the surveyor introduces his wife from the city. The bunch of noisome flowers they have given her hang limply in her hand, when her schoolboy lover, sick in his store clothes, bashfully approaches and offers her a few wild country flowers. The touch of true poetry is given to the scene when the girl permits the youth to cast away the noisome bouquet and accepts his simple offering in its place.

**The Trappers** (Pathe, Oct. 11).—This picture is very similar in its chief incident to a picture produced a year ago by Biograph entitled *Fight for Freedom*. A trapper who has killed a man in a barroom quarrel is pursued and wounded, but escapes to his cabin home where his family conceal him in the attic. His pursuers, searching the house, fail to find him and are about to depart, when drops of blood from the wounded man above, run through the ceiling and fall on the hand of the chief of the pursuers, thus exposing the hiding place. Aside from this incident, the thrilling situations in the Pathe story appear to be original. They are strongly exciting, at any rate, ending in the killing of the brutal pursuer by the fugitive's little brother just as the former is about to shoot his adversary from the top of a wood pile, where he has crept unobserved. The events appear to be occurring in some European forest, the fur hunters being dressed in bright peasant costumes which show up pleasingly in the colored film. The interiors of the forest cabins do not, however, correspond to the exteriors, which are only one story high.

**Papa's Honeymoon** (Lubin, Oct. 11).—This film wins a number of laughs, but the comedy is overdrawn and unnatural. The tricks played by papa's two sons when papa and his new wife go on their honeymoon are not distinguished for cleverness. The boys tie a rope to mama's cloak, put soap into her powder box, sprinkle itching powder in the trunks of both parents and otherwise misbehave themselves in desperate efforts to be comical.

**Out for the Day** (Lubin, Oct. 11).—Far better and more humorous than the foregoing subject, this film really deserves praise. There is plenty of genuine comedy, naturally developed, and only when the father of the family tries to act the clown in the picture that and unsatisfactory. The family start into the country for a picnic, but the boys and girls are too hungry to wait until they reach their destination. They leave their parents busy watching them, lest they eat up the lunch, but at last the picnic grounds are reached and preparations are made for the feast. In the meantime one of the boys goes swimming, mamma overtakes him and wraps him in a square table cloth, and he races for the lunch, which a tramp has walked away with. A colored couple now appear with a basket of fried chicken and when they see the boy in the table cloth they run in fright, leaving their chicken behind, to the relief of the white family.

**Pet of the Big Horn Ranch** (Selig, Oct. 11).—The Selig Western players have produced in this film a cowboy picture that is entirely free from stagey posing, and the story, therefore, takes on a natural atmosphere that is good to see. What has been done by other companies for dramatic pantomime is now being accomplished by the Selig producers in Western melodrama—the employment of natural action in telling a picture story. The advantage of this style of acting is strongly apparent in one scene in particular, where the foreman of the ranch is rescued from the rustlers, who have made him prisoner. Instead of a wild mix-up of struggling men, each one trying to outdo the other in rapid and exaggerated movements, thereby making it difficult for the spectator to see what is going on, we have some deliberation in action, each character doing as a human being might under such circumstances, and doing it in a way that can be followed by the eye. The story is not complicated—another good feature. The daughter of a rancher is presented by the cowboys with a filly, which rustlers afterward steal. The thieves send word that if the ranch foreman comes with \$100 he can have the horse. He complies, but they prove treacherous, and make him a prisoner. The other cowboys rescue him and the gang is captured. There is much magnificent Western scenery in the picture, marred somewhat by film photography. The riding is well done, except by the pet of the ranch, who is evidently no horse-

woman, since she is never once seen mounted on a horse in motion.

**A New Life** (Edison, Oct. 12).—The Edison series of Jean Valjean pictures is continued in this film, showing Jean Valjean after his escape from the workshop on the way to the galley, and ending with his escape from the convent in the coffin supposed to contain the body of a dead nun. The events are not complicated; the sub-titles serve to make the story clear, and the pantomime and scenic backgrounds are satisfactory, making the picture, in most respects, the most pleasing of the series.

**Red Wing's Gratitude** (Vitaphone, Oct. 12).—We are told in the bulletin of this film that the Vitaphone producers were assisted by two Indians who appear in the picture, so that real Indian atmosphere has been attained. Were Indian chiefs or medicine men in the habit of going about at all times decked out in elaborate regalia of feathers and wampum? One so appears in this picture, although there is no state occasion to call for the display. Indeed, all the Indians appear to be wearing brand new costumes. Possibly the two Indians referred to above have had most of their experience in spectacular Wild West shows. However, Indian traits are apparent in a few details and the film is fairly convincing. Red Wing's father is treating her brutally when an emigrant interferes, in revenge for which the Indian steals the emigrant's child. Red Wing frees the child and carries her back in a canoe to the emigrants. In the night she is pursued by her father and other Indians and is shot, dying when she has accomplished her debt of gratitude. The story bears a strong resemblance to an independent Bison film reviewed last week, called *Dove Eyes' Gratitude*. Did both stories come from the same source? and are there two Indian "stars" working two jobs at one time?

**Too Many on the Job** (Vitaphone, Oct. 12).—This is a clever little comedy based on the story of the man who found his new trousers too long and asked the three female members of his family to cut off a few inches from the bottom. Each of the three performs the service unknown to the others, with the result that the trousers fail to reach the poor man's ankles. The pantomime is excellent, especially that of the old maid sister.

**Convicting Evidence** (Gaumont, Oct. 12).—A complaint that will seldom lie against a Gaumont film must be registered against this one. It is marked by staccato and unnatural posing. True it is a melodrama, but, as the American producers have learned, even melodrama is rendered most convincing by having the characters do things like real human beings. In this story a fat, booby farm boy is accused of killing the girl he loves and goes insane, with forty kinds of fits, but the real murderer, a rival lover, is exposed when his watch is found clutched in the hand of the dead girl. The

story is supposed to occur in Spain, and it is quite interesting, despite its defects, the scene showing the discovery of the watch being specially strong.

**How He Earned His Medal** (Gaumont, Oct. 12).—This "comic" is not as droll as former Gaumont humorous films of the same class. It shows evidence of haste in construction and lacks novelty of incident. A man finds a medal for bravery and sets out to merit its possession. He tries to rescue everybody he meets, but the circumstances do not convince.

**Wonderful Remedy** (Pathe, Oct. 12).—By coloring this costume comedy film some distinction is given to it, but otherwise it shows no great amount of brains in the construction. The inventor of a magical remedy appears in a village, where he tries to work in an opposite way when they try it on their friends. The film adds nothing to the reputation of Pathe Freres.

**A Lucky Husband** (Pathe, Oct. 12).—Very French in flavor is the opening of this film comedy, but it reforms toward the finish and proves as proper as the most exacting could desire. An old codger's wife is smitten with a man who is calling at the house and she flirts with him outrageously. He writes her asking her to meet him out, and she is about to consent when she falls asleep and dreams. In the dream she is constantly confronted by her husband, who appears before her at every turn she makes in her imaginary visit to the other man. As a result she decides when she awakens to be good henceforth.

**The Stolen Wireless** (Melies, Oct. 12).—Being the first of the new Melies releases this film has been looked forward to with considerable interest. In the whole it proves promising, giving distinct evidences of excellent future possibilities. It is free from over-acting, the pantomime being natural and convincing, though by no means great. Much of the photography is of a superior class and the uneven portions may be attributed to the newness of the plant. The various scenes are well chosen for artistic effect and the battle scenes are handled with excellent regard to the realism of warfare. The story, however, is weak. Indeed, there is little plot to be discovered, and as one observer remarked, instead of *The Stolen Wireless*, it might have been named *The Stolen Plot*. What there is of story is told in disconnected and confusing action that fails to move with directness. It must also be added that the battle scenes are obscure so far as advancing the story is concerned. It is difficult to pick friend from foe, and there is no attempt to locate the time or place of the conflict nor

★ GEO. MELIÈS ★  
"STAR" FILMS

Licensed by the Motion Picture Patents Co. To be released Wednesday, October 27, 1909.

CINDERELLA  
UP TO DATE

Length about 950 Feet

A Modern Version of the Old Fairy Tale  
Told in an Interesting Manner

To be released November 3rd

FOR SALE—A BABY  
Hypnotist's Revenge

GASTON MELIÈS  
204 East 38th Street  
NEW YORK

ENTERPRISE OPTICAL CO.

★ 554-572 W. Randolph St., Chicago, Ill. ★

to identify the enemy. All we know is that American soldiers are involved on one side. A young man goes to war and his rival goes as war correspondent, although we do not discover his status till toward the end. The soldier is sent to the wireless station and the correspondent steals some sort of a dispatch and causes the soldier to be captured, though by friend or foe, nobody can tell from the picture. A battle follows, and the soldier is wounded and the correspondent killed. The last scene is in the hospital where the girl arrives at the bedside of her wounded lover. With more attention to clearness of story the Melies films will prove a valuable addition to licensed releases.  
*The Twelfth Juror* (Kessanay, Oct. 12).



# BIOGRAPH FILMS



Released October 18, 1909

## HIS LOST LOVE

A Brother's Sacrifice and Its Outcome

To yield our beloved for the sake of their happiness is one of the noblest sacrifices man can make. There is a note of unselfishness in it that is without parallel. Such was the deed of the hero of our story, Luke and James are brothers. James goes to London, but Luke remains among the simple country home folk. Mary was the childhood sweetheart of James, who forgets her in the business whirl of the metropolis, and Luke's tender attentions move her young heart and they become affianced. James, however, revisits the old home, and the old love is rekindled. Luke, considering only her happiness, surrenders in James's favor. They marry, but Jim neglects Mary for her sister, finally deserting her to leave with the sister. The shock proves fatal to the poor wife, and Luke now realizes that woe instead of happiness is the outcome of his sacrifice, so he resolves to give his life to the care of her little baby, which is now orphaned.

Length, 955 feet.

Released October 21, 1909

## THE EXPIATION

Atonement of a Self-Accused Wrong

Expiation is invariably the act of a noble heart. It is a self-satisfaction as well as reparation for a deed the world may fully condone, but the consistent mind will accept no such condonation if the conscience is disturbed. While the heroine of this Biograph story was in no way responsible for the tragic end of her husband, yet she felt that it was due solely to her actions that he took the rash step. He was a confirmed dipsomane and irrevocably lost to the drink habit. Night after night he is assisted home by a friend of the family. This friend at first bears profound sympathy for the wife, as she appreciates his kindness. Later, however, they love, but honor compels them to dissemble. The friend decides to leave for the West to avoid a wrong. He must at least say "good-bye." This meeting is misconstrued by the husband, who, to rid them of his unworthy self, commits suicide. The wife resolves to spend the rest of her life in expiation of the deed she felt she incurred.

Length, 902 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK  
Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

# BIOGRAPH COMPANY

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

The value of deliberation in acting for securing the most impressive results in motion picture pantomime is again demonstrated in this film. The scenes remain vividly in the memory, and the film must be counted a strong one, despite weak points in the story and too much posing by the chief character. It is to be regretted, however, that the subject, especially in its two most important scenes, is open to a charge of plagiarism, bearing too striking resemblance to a recent Biograph subject, the plot of which turns on the private knowledge communicated by one of the jurors as to the innocence of the defendant. It is charitable to suppose that the Essanay Company acted innocently in this matter and that the author of the scenario imposed upon the company, which illustrates again the advisability of manufacturers buying picture stories only from writers known to be reliable. In the Essanay version an old woman is involved in some bookkeeping complications, commits suicide and a young man in the same office is charged with murdering him. One of the jurors, who was previously the defendant's rival in a love affair, and who had secretly stolen a letter left by the suicide telling of his intention to act, in the twelfth juror, who stands out for acquittal, although his desire for revenge has prompted him to vote for conviction. To bring the other jurors over to his view he at last shows the suicide's last letter. The weakest points in the story are that no plausible evidence is presented to show the probable guilt of the defendant, and no man so closely identified with the defendant as the twelfth juror appears to have been would ever have been chosen on a jury.

**Princess of the Sea** (Gaumont, Oct. 13).—This is a colored film telling a fairy story of ocean interest. A princess of the sea comes up from the depths and marries a young earth mortal, but grows tired of life on dry land and comes back to her watery abode, taking her husband along with her.

**Liquid Air** (Gaumont, Oct. 13).—Some amusement is furnished by this picture, although it appears to be a hastily constructed film, not up to the usual Gaumont standard. A scientist takes a bottle of liquid air as he goes on a trip through the city and everybody he meets is chilled or frozen stiff by the effect.

**A Change of Heart** (Biograph, Oct. 14).—An old story is given a new twist in the intangible Biograph fashion in this strongly human film subject. A young city chap meets an unsophisticated country girl and in time comes to love her. A mock marriage is performed, but the girl learns of the deception and starts for home over the dusty roads. She is followed by the young man, whose mother has given him some good advice and won him from his evil companions. Overcoming her, she makes amends by a genuine marriage. In the meantime the girl's aged father has sworn to be avenged on his daughter's betrayer. He is hovering alone, pistol at hand, when the young couple and the clergyman enter his house and he learns that, after all, the girl is a fine bit of work. The part of the old farmer is a fine bit of work, especially in the earlier scenes; but the mother does not appear convincing in her sudden success in converting her son. It would, perhaps, have been more plausible if the young fellow had been allowed to work out his own salvation upon perceiving the distress of his victim.

**Dear and Dear** (Selig, Oct. 14).—There is hardly excuse for this film as a comedy. A drunken rascal is trained bear through the streets and encountering a few obstacles is about all there is to it.

**Lost in Siberia** (Selig, Oct. 14).—The numerous elaborate studio scenes to represent the frozen wastes of Siberia are scarcely warranted by the story that is told, and, at any rate, they are so obviously painted canvas and imitation snow that they give no impression of reality. The acting, however, is acceptable. Nihilists decree the death of a Russian official and a young countess is chosen to throw the bomb. She shrinks from the deed at the critical moment and a male accomplice throws it instead. They are arrested and banished to Siberia, but escape and are aided in leaving the country by a party of American scientists traveling in that part of the globe. The bomb throwing episode is well worked out, but the scenes following are lacking in convincing qualities.

**Sandy the Pancher** (Lubin, Oct. 14).—Picture scene are quite well chosen in this picture, although the low house smacks more of American wilderness than of Scotland. The pantomime is fairly well done and the story is not uninteresting, but there are inconsistencies that might have been avoided. Sandy, the pancher, is caught by the gamekeeper and is struggling with him when a rival in a love affair shoots to kill Sandy, but kills the gamekeeper. Sandy is arrested and for some reason not explained admits that he is the murderer, although his own unsharpened gun would have proven the crime could have testified in his favor. He makes a dash until the hearing, when she tells what she knows, and the mystery, which was no mystery at all, is cleared up.

**Remembrance of a Poor Girl** (Pathe, Oct. 15).—The excellent pantomime acting of the Pathe players gives interest to this story, which otherwise would be of little account. The girl's sweetheart goes away to sea and she has a hard time of it in his absence, losing her job because she will not recall her promise to kiss her. She is buffeted about by cold or designing people and has tried to commit suicide by falling in front of an automobile, when at last her sister's return and all ends happily.

**Washington's Bonnie Babies** (Pathe, Oct. 15).—This colored trick picture is particularly charming and pleasing to grown-ups as well as children. An old doll maker goes to sleep and dreams that his dolls go on for a time, and then in the film we see the dolls doing seemingly impossible things. The novelty is unusually well managed and gains applause from the spectators.

**The Girl and the Man** (Kalem, Oct. 15).—This story is intended to convey a good influence which love may exert on a brutal nature—at least on the bulletin declares—and the claim is fairly well warranted by the picture. The action is sane and reasonable and the motive would be to show a man who is not a shock to our sensibilities, as so many similar scenes have been in the past. The story is that of a young woman who turns against a sweetheart because he behaves brutally toward her little sister. The girl's father is killed and she and her sister set out for the house of an aunt at a distant mining camp. The sweetheart meets them and by his show of affection to the child wins back the love of the girl. As an illustration of the extreme length to which the Kalem players have gone in faithful costume it may be noted that the girl character is played in bare feet.

**Wanted and Gravel** (Edison, Oct. 15).—This is a fairy story of the which who entices Hansel and Gravel two children, to her den, where she proposes to transform them into

gingerbread. But the children steal her magic stick and bake the which in her own oven. There is some interest in the picture, but it is too long drawn out and weak in pantomime and scenic backgrounds. One noticeable defect seems to be that the action frequently occurs at too great a distance from the camera.

**Whittier's Wileless Wanderings** (Edison, Oct. 15).—This is a comic, not a comedy, being the experience of a bookworm whose wife leaves him in charge of the baby in a park. He absent-mindedly forgets the baby carriage and rolls off the waste paper cart and the lawn mower, all the while reading his book. Other mishaps occur to him, some of which disturb his reading, but they are not over amusing nor novel.

**Chums** (Pathe, Oct. 16).—The dog hero is uncommonly well worked in this finely acted and realistic film. A farmer and his sons are away to their work, leaving the little girl of the family alone in the house. Tramp burglars enter and lock her in the basement while they ransack the house. The dog outside breaks his chain and runs to the farmers, bringing them back in time to overpower the burglars.

**Physical Culture Friend** (Pathe, Oct. 16).—Not of great moment is this "comic," showing a clownish fellow taking lessons in a "gym." The "art" is so much better done in vaudeville that it is not worth the film in a motion picture.

**The Diver's Remorse** (Vitagraph, Oct. 16).—Pictures showing actual diving operations make this film of special interest and the story would also be of strong dramatic power had one or two impossible incidents in the action been avoided. Two divers go down to recover an anchor. One of them has previously thrown the other one out of his house for insulting his wife and the miscreant meditates deadly revenge. The scene under the water is a studio production and is remarkably realistic. The two divers secure the anchor and it is drawn up. Then the vengeful diver creeps behind the other and cuts his air pipe. We see the poor fellow slowly and helplessly sink to the bottom, while the other is drawn to the top. Thus far the picture is of intense realism, but this effect is immediately ruined by the appearance of a fake looking submarine, from which a third diver emerges and rescues the fallen man. That no man could have survived such an experience nor could he have been rescued in such a manner by a submarine, is obvious to any spectator. However, we next see the diver coming from the submarine alive and well, but the man who supposes he has murdered him does not know of the rescue. The horror of it preys on his mind and he sees visions of his victim at every turn. Finally in terror he goes to the other diver's house and confesses to the wife. Suddenly the supposed victim appears before him alive and the slight drives him crazy.

**The Broken Violin** (Gaumont, Oct. 16).—This is a touching and well acted story of two little street musicians who are attacked by the heartless janitor of a Paris apartment house. He smashes the boy's violin and causes the arrest of both children. A friendly counselor, however, intervenes and secures the discharge of the children, after which they are adopted into a kind family.

**Alphonse, the Dead Shot** (Gaumont, Oct. 16).—Irrill and amusing, this short comic pleases. It shows Alphonse using his revolver to recover his dignity and astonish his friends, as he passes along the street. His last act is to extinguish the light in his room after he has gone to bed, and it is his undoing, as the landlady proceeds to give him proper punishment for his recklessness.

**One-Legged Pete and Pe** (Gaumont, Oct. 16).—Two one-legged beggars furnish a comical "chase" in this picture, and the amusing quality is increased by the fact that the two men appear to be in reality the cripples they are represented to be.

**Pittsburgh-Detroit Ball Game** (Essanay Special).—The pictures taken of the Pittsburgh-Detroit game at Pittsburgh were first seen in New York Oct. 16, and are especially fine. Adams, Miller, Jennings, Clark, Wagner and others appear in excellent mood and many exciting plays are shown. No less interesting is the immense grandstand, with its record crowds of spectators.

## REVIEWS OF INDEPENDENT FILMS.

Another Week of Inferior Production—Great Northern and Bison the Rest

It is with sincere regret that THE MIRROR is forced to again record a week's releases of independent pictures that merit hardly any praise. No wonder there is a cry going up from independent exhibitors for improvement in quality. Of those reviewed below the Bison picture, The Field Recker's Daughter, and the Great Northern release, The Red Domino, are the least open to criticism, although there is one scenic picture, Winter Sports, that is entitled only to praise.

**The Convict's Wife** (Aquila, Oct. 11).—The photography of this picture is very inferior and the pantomime is worse, being marked by too much exaggerated posing. A lover whose suit is opposed by the girl's father goes away to seek his fortune in a liverly stable. The girl is about to be forced to marry another man when the lover returns and kills him, being sent to prison for the crime. Here the girl appears and marries him and the story ends.

**Who Owned the Coat** (Warwick, Oct. 11).—This is supposed to be a funny picture, but the wit is most successfully concealed by uninteresting incidents, poor pantomime and bad photography. A man buys an overcoat, another man steals it; a third man picks it up and gives it away, and so on running around in circles till it gets back to the original owner. American spectators are used to seeing far better stuff than this.

**Love Stronger than Revenge** (Cines, Oct. 11).—Some very interesting scenes are shown in this film, which tells a story of old Rome that would be quite acceptable if the hero were not so ridiculously violent in his love contentions. He has vowed to have revenge on the nobleman who killed his father, but when he sees the daughter of his father's enemy he falls in love with her. The poor fellow has then so badly that his heart is rent asunder and he dies in horrible agony.

**Winter Sports** (Moscov, Oct. 12).—This is a German film showing ice boating, sail skating and other winter pastimes in a very interesting manner. Much of the photography is unusually excellent.

**The New Servant** (Hornworth, Oct. 12).—Small sense of humor is apparent in either the construction or pantomime of this film comedy. The principal comedian bobs around like a jumping jack and with about as much reason. He is in love with a girl whose parents object

# COMING, OCT. 25, 1909

# BRITON and BOER

## SELIG'S GREATEST WAR PICTURE EVER PRODUCED

### Don't Miss It!

THE SELIG POLYSCOPE CO., Inc.  
45-47-49 Randolph St., Chicago, Ill., U. S. A.

## FILMS

Released October 25th.

### A VISIT TO UNCLE

Two nephews visit their uncle. They steal his cow and sell it back to him, and have other fun with uncle. Length 555 ft.

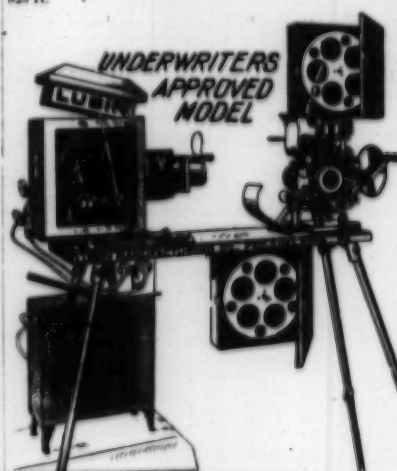
### A BURIED SECRET

A young lady innocently gets into trouble and all on account of trying to dispose of a little bundle. Length 445 ft.

Released October 25th.

### More Precious Than Gold

A young lady to save her mother from starvation decides to marry an old miser. At the last minute however, she decides there is something more precious than gold and she marries her erstwhile lover. Length 525 ft.



LUBIN'S 1910 MARVEL is equipped with improved Fire Magazine and Automatic Fire Shutter. POSITIVE NEW INVENTIONS. Outside Shutter ONE PIN MOVEMENT and other innumerable and important new features. THE Machine for excellent work.

Ask for Our Free Catalogue

LUBIN MANUFACTURING CO.  
926 MARKET ST. PHILADELPHIA PA

to him, and he gains admission to the house by disguising himself as a female servant. The father makes love to him and the matter is compromised by consenting to his marriage to the daughter. The idea is very old and has been so much better done that this film is not worth while. It is particularly weak at the finish.

**Noble and Commoner** (Comerio, Oct. 12).—Bad photography in spots spoils a number of very pretty backgrounds in this film, but there are others clearly shown, notably a fine seacoast, where the daughter of a boat builder, deserted by her "noble" lover, tries to kill herself and is prevented by her father. The old gentleman uses a gun to persuade the nobleman to marry the girl, but the newly-wed refuses to live with her until a year later, when his mother decides she will permit him to be a man. Mother and son then call and kiss the wife and a baby that has appeared in the meantime, and the picture ends in a manly style. The pantomime is weak, the nobleman being a milk and water snob, while much of the action is walked through without feeling.

**The Two Sergeants** (Itala, Oct. 13).—This is Damon and Pythias in modern dress, and because the situation of one man standing as

## NEXT

# Send No FILM ISSUE

A Dramatization of Whittier's Beautiful Poem,

## "MAUD MULLER"

(Length approx. 982 feet)

A story based on the beautiful poem, "Maud Muller," by John Greenleaf Whittier, in which the pretty pastoral atmosphere is preserved and the spirit that moved the great poet finds expression again in a sweet, simple story.

READY, WEDNESDAY, OCTOBER 27

### Order Essanay Posters

From any Film Exchange or from us.

"The best is cheapest"

# ESSANAY FILM MFG. CO.

435 No. Clark St., Chicago, Ill.

## WANTED

# Motion Picture Plays

Of All Descriptions by  
ACTOPHONE CO., 571 11th Ave., N. Y.

### Motion Picture Plays Wanted

We have of Two Means: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 250 to 500 words and submit to our scenario department. We pay from \$10 to \$100 for stories for motion picture production. Write for information.

ESSANAY FILM MANUFACTURING CO.

62 N. Clark Street, CHICAGO, ILL.

**CHAIRS** Folding Steel Opera Chairs, all kinds Fireproof Booths, Resilience Grids and Wires Repairing New York Steel Production Co., Newark, N. J.

substitute for another who has been condemned to die is not a possibility under modern military conditions, the story does not ring true. To make it worse, the death sentence is pronounced for a trivial offense, the prisoner displays too much mushy anguish, and the two sergeants are honorably released on the mere order of an officer without retrial or other formality. Nevertheless there are some fairly good scenes, particularly a river where the condemned man crosses and recrosses.

**The Love Trip** (Lumiere, Oct. 13).—This is the first of the new Lumiere releases and is sadly disappointing. The photography is bad and the pantomime is worse, a fairly good story being made to appear flat and insipid. An old man takes his daughter on a trip to keep her away from two pestering lovers, but one of the chaps, by the aid of the girl, travels along in a hamper trunk and the other one pursues the party, always a day late. Scenes showing the father's amusement at meeting the favored lover at each new stopping place are so weakly handled that no laughs are gained.

**The Cook's Mistake** (Lumiere, Oct. 13).—On the same reel with the above, this "comic" is another failure as a laugh provoker. It is an attempt to tell a joke—a twenty-five word joke—by means of pictures, and it is rewarded with only a faint smile at the end. The new cook, being told to water the pork, leaves it to burn in the oven while she sprinkles a hog in the pignen. Ignorance of comedy pantomime is evident in the work of all the players in the picture except the cook, who under different conditions might be satisfactory.

**The Goldseeker's Daughter** (Bison, Oct. 15).—A story that is unnatural as well as inconsistent in detail is told in this film. A gold seeker, poking around with a pick axe on the side of a hill, finds a nugget nearly as big as his head, and is at once satisfied, abandons his claim and starts East. Another miner, instead of digging in the same magical place in the hope of finding more gold, follows the lucky man, hits him over the head and steals the nugget. Then he goes East and marries the daughter of the first miner. They live in fine style, off of the wonderful nugget, and four years later the father of the wife shows up. He has been delirious all the time and only wakes up when he meets his daughter and her child getting into their automobile. She takes him home and introduces him to her husband, the man who had robbed him. It would seem that here is a situation that might be made to lead up to something, but the husband on bended knee begs pardon, papa forgives and the story ends.

**The Red Domino** (Great Northern, Oct. 16).—The fine photography of this picture and the quite elaborate scenery are insufficient to compensate for the indifferent pantomime and the lack of clearness in telling the story. We are only able to gather that a conspiracy is in some sort of a conspiracy with others to do something to a prince, but somebody in a red domino spies on the conspirators and after being bound with ropes, burns off the binding and arrests the guilty people. The Great Northern Company is supposed for photographic excellence and it more attention were paid to strength of story and quality of pantomime it should turn out notable films.

**The Telephone Call** (Phoenix, Oct. 16).—This is the first Phoenix subject that the reviewer for *The Mirror* has seen, and if it is a fair sample of the material turned out by this Chicago company, may the fates preserve from seeing any more. Nothing more grotesque in picture pantomime can be imagined. The story is an attempted copy from old subjects of the Biograph and Edison, but it is so badly done as to be scarcely recognizable. It is the story of the man who leaves home on business and is called up by telephone by his wife while burglars are trying to enter the house. A large part of the film is taken up by the talk between the two over the telephone and the horrible

faces they make are excruciating. The husband in particular works himself into frightful spasms of agony. He finally rushes home in an automobile and captures the burglars, one of whom is forgiven because he has turned in to protect the man's child. The studio scene at the husband's end of the telephone wire is a cheaply painted affair and the photography throughout is about as dim and defective as it can be, though not dim enough to conceal the other bad parts in the film.

#### LICENSED FILM RELEASES.

Oct. 18. (Bio.) His Last Love. Drama. 988 ft.	
18. (Pathe) The Delayed Wedding. Comedy. 584 "	
18. (Pathe) Bob's Electric Theatre. Col. Trick Com. 361 "	
18. (Lubin) The Major and the Judge. Comedy. 695 "	
18. (Lubin) Haps and Mishaps. Comedy. 240 "	
18. (Selig) Tale of the Backwoods. Drama. 1000 "	
19. (Vita.) The Revenge. Drama. 680 "	
19. (Vita.) A Dull Knife. Comedy. 275 "	
19. (Gaumont) The Heiress. Comedy. 617 "	
19. (Gaumont) Husband's Strategy. Drama. 387 "	
19. (Edison) Their Social Education. Comedy. 1000 "	
20. (Pathe) A Home Without Children. Drama. 669 "	
20. (Pathe) Hunting Jack Rabbits. In Hungary. Scenic. 249 "	
20. (Urban) Casting Bread Upon the water. Drama. 453 "	
20. (Urban) Crown Prince of Germany Drilling Battery. Scenic. 617 "	
20. (Maties) For the Cause of Suffrage. Comedy. 905 "	
20. (Kessauy) A Woman's Will. Drama. 475 "	
20. (Kessauy) The Widow. Comedy. 520 "	
21. (Bio.) The Explosion. Drama. 992 "	
21. (Lubin) Mignon. Drama. 575 "	
21. (Lubin) Aunt Lena's Visit. Comedy. 350 "	
21. (Selig) The Cowboy Millionaire. Drama. 1000 "	
22. (Pathe) Drink. Film D'Art. 2106 "	
22. (Edison) The Last Handbag. Comedy. 400 "	
22. (Edison) The Great Game. Comedy. 509 "	
22. (Kalem) The Brother's Wrong. Drama. 955 "	
22. (Gaumont) Tied to Death. Comedy. 434 "	
23. (Gaumont) Country Life in a Flat. Comedy. 504 "	
23. (Vita.) Cosette. Drama. 987 "	
23. (Bio.) In the Watches of the Night. Drama. 900 "	
23. (Pathe) Romance in the Andes. Col. Drama. 558 "	
23. (Pathe) The Bogus Heir. Comedy. 354 "	
23. (Selig) Briton and Boer. Drama. 1000 "	
23. (Lubin) A Visit to Uncle. Comedy. 505 "	
23. (Lubin) A Buried Secret. Comedy. 445 "	
23. (Gaumont) The Lord of Ventnor. Comedy. 704 "	
23. (Gaumont) Ambulance Ventilators. Comedy. 397 "	
23. (Vita.) The Two Mr. Whites. Comedy. 543 "	
23. (Vita.) He Fell in Love with His Wife. Comedy. 435 "	
23. (Edison) The Lie. Drama. 1000 "	
23. (Kessauy) Maud Muller. Drama. 699 "	
23. (Pathe) The Gambler. Drama. 699 "	
23. (Pathe) Grotesque Mix Up. Comedy. 220 "	
23. (Urban) Volcanoes of Java. Scenic. 417 "	
23. (Urban) Awakened Memories. Drama. 544 "	
23. (Mellie) Cinderella Up-to-Date. Comedy. 950 "	
23. (Bio.) Lines of White on a Yellow Sea. Drama. 975 "	
23. (Lubin) More Precious Than Gold. Drama. 975 "	
23. (Selig) (Title not reported). Comedy. 508 "	
23. (Pathe) Buffalo Racing in Madeira. Col. Sport. 446 "	
23. (Edison) All's Fair in Love. Comedy. 415 "	
23. (Edison) The Three Kisses. Comedy. 500 "	
23. (Kalem) The Girl Scout. Comedy. 505 "	
23. (Pathe) Burslar in the Trunk. Comedy. 407 "	
23. (Pathe) Mountbank's Watch Case. Comedy. 994 "	
23. (Vita.) Entombed Alive. Drama. 357 "	
23. (Gaumont) A Barrow Race. Comedy. 647 "	
23. (Gaumont) The Song of a Cradle. Drama. 647 "	

#### INDEPENDENT RELEASES.

Oct. 18-23. (Warwick) Roosevelt's Route Through Africa. Topical. 1100 "	
18-23. (Itala) Sardinian Brigand. Drama. 700 "	
18-23. (Pathe) Pouchard's Treasures. Comedy. 400 "	
18-23. (Ambrosio) Reformation of a Wine Loving Artist. Comedy. 600 "	
18-23. (C. and M.) Phantom Ship. Comedy. 350 "	
18-23. (Hepworth) A Drunkard's Son. Drama. 450 "	
18-23. (Pathe) Lobster Fishing. Industrial. 700 "	
18-23. (Itala) Man in Pieces. Comedy. 480 "	
18-23. (Warwick) Escaped Lunatic. Comedy. 600 "	
18-23. (Comerio) Berlin Jack the Ripper Comedy. 500 "	
18-23. (Waltlow) Winter Sports in Hungary. Topical. 400 "	
20. (Centaur) Almost a Suicide. Drama. 340 "	
20. (Centaur) The Parole. Drama. 650 "	
20. (Lumiere) A Good Trick. Comedy. 500 "	
20. (Lumiere) The Ogress. Comedy. 500 "	
22. (Bison) Iona, the White Squaw. Drama. 1000 "	
23. (Great Northern) A Lunatic's Day Off. Drama. 1000 "	
25. (Imp.) Hiawatha. Drama. 1000 "	

## Business Before Pleasure

In the motion picture business you've got to start on a business basis before you can give your patrons the pleasure they expect when they come to your show.

## The Edison Kinetoscope

is the machine that keeps the same crowd coming to your show night after night, and that's the crowd that establishes your business basis.

The pictures are steady and clear—easy on the eyes. And further, the Edison needs fewest repairs and will outlast any other motion picture machine made.

Write to-day for booklet, giving full details, and a copy of the Edison Kinetogram.

EDISON MANUFACTURING COMPANY

64 Lakeside Ave., Orange, N. J.

# VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, October 26

## THE TWO MR. WHITES

Another of those snappy Vitagraph comedies in which humor of action is made to take the place of the slapstick and clowning. John White is a prosperous lawyer of convivial proclivities. He accepts an invitation to spend a week end with a friend at his country home. Jonathan White is a temperance reformer and an orator of note. He is asked to address the local branch of the Sons of Temperance in the town where John White is to spend his Saturday to Monday. The committee get hold of John White, and the men who are waiting for him and who know him only by reputation carry Jonathan off with them. When they try to make him take a drink he leaps out of the window to escape the rogues and encounters his own committee, who are sadly puzzled over John White's action in insisting upon having a beer. The muddle quickly untangles itself when the two men get together, but the sidewalk conference abruptly breaks up when John White good naturedly suggests that they go back and have another drink to the error. A short subject fairly bristling with real laughs. Approximate length 943 feet.

## HE FELL IN LOVE WITH HIS WIFE

Robert Kendrick was gallant enough in the courtship days, but now that the honeymoon is passed he no longer pays his wife the little attentions in which a woman delights, and her own demonstrations of affection bore him. Three men are guests at the Kendricks' country home, and to these Mrs. Kendrick appeals for aid in her plan to regain the affection that is her due. They arrange that Kendrick shall overlook rather ardent flirtations, and each in turn is seen to declare his burning passion for the pretty little wife. As the third of his friends drops upon his knees before the dainty chateleine, Kendrick, unable to restrain himself, rushes in upon the scene and orders the false friend away, while he upbraids his wife for permitting them to make love in her. Explanations follow and Kendrick makes the interesting discovery that he is still in love with his wife and is grateful to the friends who aided her in making him realize this. The story is unfolded in a series of most delightful scenes made in the gardens of one of the handsomest private parks in America. An unusually successful subject with a charming vein of light comedy. Approximate length 585 feet.

Saturday, October 30

## ENTOMBED ALIVE

An adaptation from a French classic telling with entire clearness a thrilling and tragic tale of Italian life and played by a company of Italian actors and pantomimists who recently were added to the Vitagraph forces, and who make their first appearance in this production. Succat, an old money lender wants to marry Camilla, the daughter of Carlo Frugoni. Camilla loathes the old man and loves Guido Marini, but Frugoni is heavily in debt to Succat and the loan of a ship makes it impossible to repay the loans. He must go to jail unless Camilla will marry the old dotard and she consents to make the sacrifice. Guido comes to visit her in Succat's abode, and on his unexpected return hides in a closet. Succat suspects his presence, and when Camilla swears that he has not been there orders the door walled up. Camilla at last confesses to save Guido, and Succat is strangling her to death when Guido breaks the lock. He is about to attack the husband when a recurrence of Succat's heart trouble, brought on by the excitement, results in his death and the lovers are free to marry. Unusually good pantomime acting adds to the intense interest of the story and makes this a really notable presentation. Approximate length 994 feet.

The Vitagraph Company of America

NEW YORK, 115 Nassau St.  
CHICAGO, 109 Randolph St.  
LONDON, 25 Cecil Court  
PARIS, 15, Rue Saint-Germain



# KALEM FILMS

— Increase Business —

Use Kalem Posters in Four Colors. Supplied in Advance by A. B. C. Co., Cleveland, Ohio.

Complete lectures of all films sent to show managers without charge. If you are not on our mailing list, send in your name.

**KALEM CO., Inc.** 983-985 West 14th St. NEW YORK CITY  
Licenses of Motion Picture Patents Co.

## POWER'S CAMERAGRAPH

The only moving picture machine for a first class home. Send for Catalogue #  
**NICHOLAS POWER CO., 115-117 Nassau St., N. Y.**

#### "CHICOT" REVIEWS FILMS NO MORE.

The *Film Index* has discontinued the reviews of new films, inaugurated a few weeks ago in that paper. The reason is said to be that the close identification of the *Index* with the manufacturers, as their trade organ, made the policy of impartial criticism a difficult one to follow. The manufacturers, while favorable to criticism from outside sources, felt that it was out of place within their own ranks. Egan W. Sargent (Chicot), who ably conducted the department for the *Index*, tendered his resignation upon learning the sentiment of the manufacturers, although, it is said, he was urged to remain and conduct the reviews stripped of their critical comments. While it must be admitted under the peculiar circumstances of the case that the manufacturers have strong ground for the position they have taken in this matter, *The Mirror* can only regret that it has lost so capable a contemporary in the serious and impartial review of new films.

#### REOPENED IN JOHNSTOWN, PA.

Resident with a new front, the Stadium, of Johnstown, Pa., reopened Oct. 11, after having made all changes required by the new Pennsylvania law.

#### REORGANIZING CAMERAPHONE.

J. A. Whitman, who was at the head of the Cameraphone, is forming a new organization called the Actorphone Company, for the

purpose of manufacturing talking and straight pictures. The new organization will form this week and the officers' names will be announced next week.

#### NEW INDEPENDENT RELEASE.

The first "Ind." release will be Oct. 25, and the subject is entitled *Hiawatha*. It is said to be a beautifully poetic interpretation of Longfellow's great poem.

#### MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The Orpheum, at Perry, Iowa, reports this week under the management of A. W. Mohr, Vaudeville and illustrated songs will be given in connection with the pictures.

At Alpena, Mich., the Royal is using only Pathe films, and giving best of satisfaction. The Palace uses Biograph, and fills the house at every presentation. The Biograph films lead in this town in the number of supporters. The Princess uses the Independent films, and gives very poor service. These two houses are within 200 feet, and many people make the rounds of all the houses every night. At the Royal it is not unusual to see from 100 to 300 waiting for admission.

There is no apparent waning of interest in the moving picture business at St. John, N. B.



# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS

PRODUCTIONS OF THE PAST WEEK IN AND ABOUT NEW YORK CITY.

**Yvette Guilbert Returns to America—Jesse L. Lasky's Latest Offering Pleases—Other Presentations of Greater or Less Importance.**

### The Atilla Company.

Louis Hallett presented a new act at Keith and Proctor's 125th Street Theatre the latter half of last week. It is billed as the Atilla Company and consists of a comedy character sketch utilizing four persons, as follows: Bud, an office boy, Ralph Hertz, Herr Von der Kartoffel, a grand opera singer, L. R. Leferson, Tony, an Italian expressionist, Lyman Wheeler, Katie O'Connor, an Irish landlady, Beatrice Burns. On Thursday night the act was a big hit and it should receive the best of time. Bud, an office boy for a theatrical agent, arriving at the office in the morning, discovers that his employer has decamped. Herr Von der Kartoffel enters and wants to engage some grand opera singers. Bud asks \$50, finally accepting \$10 on deposit, and tells the German to return at ten and he will have the people. Tony, an expressionist, who has been moving out of the furniture store, and Bud conceives the idea to make him up as a singer. A trunk of theatrical costumes is in the office, and Bud gives Tony a costume and sends him off to change. Bud makes quick change to impersonate the manager of the office to deceive the German. He (O'Connor) Bud's landlady, enters to collect from Bud's manager four weeks' rent due from Bud. She fails to recognize Bud, but, learning that she has \$10 with her, induces her to accept an engagement on the stage, securing the \$10, and resolves to introduce her also to the German. She is sent off to put on the theatrical wardrobe he has given her from the trunk. The German returns, and Bud introduces Katie and Tony as Caruso and Tetrassini (they having made up to represent these individuals). Bud proceeds to get the other \$90 from the German, and the German in his excitement hands over all he has—\$200. Bud acquaints him with the fact that he, Caruso and Tetrassini cannot converse, as they do not speak a common language, and Bud makes his exit. The German, when he learns that they cannot converse, suggests that they sing, and the act closes in one, with the grand opera trio singing. The selections included a chorus from Faust and an arrangement of the sextette from Lucia. A double encore was demanded and responded to.

### The Twentieth Century.

Jesse L. Lasky presented his latest offering, The Twentieth Century, at Proctor's Theatre, Newark, N. J., Oct. 11-16. There are sixteen people in the cast and three scenes, the first of which is laid in the Adirondacks, showing a club house where a party of fourteen young people, seven men and seven women, are spending the summer. Jack Huxter and Susie Spooner are lovers and about to marry, when a telegram is received by the constable from the young lady's father, who forbids the marriage and orders the arrest of Jack Huxter. The first party decides to motor to New York, see the young couple married and started for Chicago via the Twentieth Century Limited before the old gentleman arrives. The second scene is at the Grand Central Station and the third aboard the Twentieth Century Limited. Four musical numbers are introduced—"Isn't It a Corking Day?" "Ah There, Aye!" "My Little Bungalow," and "We're Off, We're Off." Edwin Wilson as Jack Huxter was excellent, having a good voice and a pleasing personality. The first half of the week Thelma Fair played the part of Susie Spooner, and the last half her place was taken by Montie Brooks, and both were charming in the role, their singing and dancing being well received. Al. Sykes made an ideal constable and J. E. Duncan played the part of the country boy capably. Jack's six chums were enacted by Alfred Haas, Clarke Edwards, Oliver De Grant, Kenneth MacClellan, Jack Lytle, and H. W. Hunt, all good dancers and singers. Susie Spooner's six chums were Dorothy Dixon, Victoria Lumann, Paula Pauline, Victoria De Wolf, Natalie Dunn, and Marie Goodner. Mr. Lasky is to be congratulated upon his selection for this sextette, which made a splendid appearance. Book by Paul West, music by Charles Borton, who has written several of Mr. Lasky's productions. The act is bright, snappy and does not lack interest or single moment and is, without doubt, the best act Mr. Lasky has sent us for many a season.

GEORGE S. APPELGATE.

### Jan Rudenyi and Company.

Another musician has fallen heir to the acting bee. Jan Rudenyi, a violinist of skill, ability, evident fine schooling and a superabundance of temperament, made his metropolitan debut at the Fifth Avenue last week, appearing in a sketch supported by Hilda Stewart, a woman of striking beauty and Leonard Williams, an actor with a capital A. In fact, he was so much the actor that neither he, the audience nor his associate players could forget it. In other words, he was "acting out" and he apparently wanted every one to know it. The dictionary editors might hear him with interest and profit, as he has a new pronunciation for many words. As to the playlet—it is too much of a joke to be taken seriously. The beautiful one is loved by "actor," who is playing the part of a violinist. Along comes Diana, a wandering violinist of impoverished pocket, but affluent love. In fact, he was so bursting with love that he had to play it upon his violin to get it out of his system. This playing awakens the sleeping beauty in the first part of the act, and it so impresses her soul that when she meets the wandering one face to face she at once wishes it on herself that she shall love him instead of the other, to whom she had only given her heart but a moment before, and the wish comes true. Instead of having it out with words or pistols the two rivals have it out in lovely words, the dance then smothering the Stradivari of the other, also his heart. It is the last straw and the lonely Diana, with love just seeping from his soul windows, goes forth and

shoots himself, to hurry back and answer the applause. Rudenyi is a violinist, but not an actor. The supporting gentleman is an "actor," but he might better be a musician. The lady is a beauty and perhaps she may some day become an actress. She has not the chance here. Let us have music, for music brings peace where sketches will not!

### Yvette Guilbert.

Yvette Guilbert made her first American reappearance at the Colonial last week, after an absence of some years. The charming artist was warmly greeted on Thursday night, although on her opening performance it was reported that many of those who graced the occasion with their presence did not apparently have enough of gray matter beneath their bursical roofs to convolute in accord with the working of the artist herself, or those who could appreciate her. Madame Guilbert is the same delightful, quaintly artistic singing actress that she was so few—won't say many—years ago when she first began to delight American theatregoers. There is a demureness, a certain delicate and underlying humor, and a power of facial expression that make Madame Guilbert's work most delightful. And then her power of suggestion by the lifting of an eyebrow, the shrug of a shoulder or the wave of a hand! It is the art of the pantomimist combined with the art of the singer. The oddly voluminous hoop skirt of the period when our mothers were maids lends an added charm to Guilbert while her beautiful shoulders and neck, with the ringlets of hair which makes a sort of frame to her face, gives her an appearance never to be forgotten. "The Key to Heaven" was the first song, it being a number that hardly another singer could render and please thereby. Then came a French song an old English song, following "Mary Was a House Maid," which was encored and responded to with another old English song. This Misses takes this opportunity to thank Percy G. Williams for again bringing Madame Guilbert to American shores.

### Alice Lloyd.

Billed as playing positively the only engagement in New York City this season, Alice Lloyd made a good, substantial success here last week, and deserves much praise for the selection of her songs and gowns and the perfect and rapid manner in which her changes are made. In this respect Miss Lloyd stands practically alone, and it seems that the greater her success is the greater effort she puts forward to get new and original material and costumes that are stunningly up-to-date. Her first song, "Sus, Sus," is catchy, and a good lyric helped the refrain to become a haunting one. Her costume was a creation of white chiffon and lace topped by a large white chiffon hat adorned with beautiful willow plumes. "Irene Was So Indiscreet" was the second song. The accompanying costume was an empire gown of pale green mousseline de soie, with a hat to correspond. A plain but dainty tailor-made suit, Phoebe Snow style, and hat with a bird of Paradise on it, served to introduce a honey-moon song of fairly pleasing refrain. "Molly O'Morgan," an Irish-Italian song, was an encore hit, and ended her new repertoire. Her costume for this song was uniquely characteristic. "Splash Me" in an up-to-the-minute purple bathing costume, and "Who Are You Getting At?" were her encore numbers. There is not a weak number among these songs, and her great care in their selection deserves repeated commendation. One might add that a few features of comment in her act is sort of Fay Templeton bang and an aggregation of twists and a band that caused a buzz of excited interest among the women all over the house.

### Hetty Urma.

"From the tan back to the footlights" might be a good way to bill Hetty Urma, who made her vaudeville debut as a singer at the American Music Hall last week. Two years ago Miss Urma was a member of the Three Urma Sisters, doing a trapeze act with Barnum and Bailey's Circus. It is a wide gap between the stage and the arena, but Miss Urma may be said to have made the jump with safety, both to herself and those who pay to see her. She is an English girl, of considerable charm and personality, and with experience she should attain the success she strives for in her new field, the too rung of the vaudeville ladder. She opened with a boy song, although she might better save this until later in the act, possibly to close with. For it she wore a black velvet knee trousers suit, with wide white collar and turnup cuffs. Her song was "What Makes Me Love You As I Do?" Then came a Dutch number, with appropriate costume and wooden shoes. "Sausage For Mine" was the song accompanying the costume. A blue soubrette gown was worn for the closing number, this being a French music hall song, which did not score very heavily, due probably to the fact of its not being understood. It was rendered capably, however. Miss Urma has a future in her present field of endeavor, and should become a favorite with vaudeville audiences.

### The Alpha Troupe.

The Alpha Troupe, consisting of three men and a woman, were seen at the Fifth Avenue last week. It being their first introduction to metropolitan audiences. They do a hoop rolling act that is fast in its action and entirely pleasing, many of their feats calling for great skill and much patient practice. Feats of juggling six hoops at once and of kicking a hoop which has rolled from one of the men's heads down his spine to his heel were appreciated. The act is staged well, being black dapper and a large number of boxes and paraphernalia, while the white knickerbockers of two of the men, white dress, cut in a semi-military fashion, of the women, and the eccentric clown costume and make-up of the other man, were all in harmony.

### Tyson and Brown.

Opening the bill at the American Music Hall last week, Tyson and Brown, a man and woman team of singers and dancers, made their metropolitan bow last week. The act is a fair one, not particularly startling in any way, well costumed, and pleasing in the main. The gowns worn by the woman are the chief feature, they consisting of an olive-green affair of knee length

and with an orange colored cloak, white hose, high top white shoes and black facings; a black gown, of knee length, heavily founced, with a spangled decollete bodice, elbow sleeves; and a white "soubrette" dress cut decollete, with elbow sleeves. The man first wore a black frock and top hat; then a Pierrot costume, and, lastly, a suit of white flannels. The songs were "Shine on Harvest Moon," "Lady Love," "Down Among the Sugar Cane," and a dance to "Turkey in the Straw." A closing clasp was awarded a good hand on Monday night.

### Violinsky.

Another "freak" musical act is that offered by a young violinist and pianist, who made his debut at the American Music Hall last week. He is billed as Violinsky, a name that would do credit to the advertising agent of a Jewish junk shop. The young man is a capable musician, however, and his playing met with approval on Monday night. He used the "Rinaldo Rag" as one of his numbers, the selection being very well played and winning a large "hand," as it usually does. At a piano he played Rubenstein's Melody in F with variations, which latter might better have been omitted. Then he gave his own version of other selections, playing Mendelssohn's "Spring Song," "Home, Sweet Home" and "Rainbow" all at once. In fact, it was so much "at once" that none of the airs could be distinguished. Perhaps it was as well. A feat of playing the violin and the piano at the same time was applauded generously.

### Ergotti and Lilliputians.

Ergotti and his Lilliputians were seen for the first time in New York when they made their bows at the Fifth Avenue last week. Their act is a most entertaining one, with a lot of excellent acrobatics, risley balancing and fast comedy. Ergotti is a nimble athlete himself and a man of surprising strength, as he does not have the appearance of a very strong man. The Lilliputians are made up of eccentric comedy costumes, one a sort of tramp and the other as an eccentric farmer. The best feat of the act is the jumping from a fairly high ladder onto the legs of Ergotti, by the Lilliputians, who made a number of straight leaps and some somersaults. A risley bar with miniature acrobates hanging from it gave a fine finish to the act, the midlets seated in the planes, while Ergotti swiftly twirled the bar around with his feet. On Tuesday night the audience enjoyed the work of the acrobats immensely and applause was generous in spite of the opening position.

### Four Happy Whelans.

At the Fourteenth Street last week the Four Happy Whelans presented a new skit called The Stranded Travelers. The act is a pleasing one, the audience on Thursday afternoon and, with cutting and revamping, it should develop into a fairly good act. The players are Leo, Joe, Martha and Minnie Whelan, one appearing as a burlesque type of comedian, another as a "clever" comedian and the two as soubrettes. The scene is upon a country road, where the four have been stranded, and the lines and business are based upon this theme. "Jennie," "On a Monkey Homestead," "None of Your Business," "Anything on Me," "Carrie," and "Some One's Waiting for Me" were the songs rendered.

### Helene Greates.

At the Fifth Avenue Theatre Helene Greates, a woman whistler, made her vaudeville debut. She is a blonde of striking appearance, reminding one of the actress Lillian Russell, while as a whistler she is a very capable artist. She opened with "Pony Boy," following this with other selections of a more classical type. Bird and other imitations followed, closing the act with good effect. She has a strong personality, and her act is a rather novel method of entertaining that is entirely pleasing, so her stay in vaudeville should be a long one.

### Borden, Zeno and Haydn Brothers.

Borden, Zeno and Haydn Brothers presented their new act at the Empire Theatre, Paterson, N. J., last week. The four first appear in a street scene, then an interior of the act is brimming full of funny sayings, songs, dances and instrumental music. One of the pleasing features is the display of "tailor's art," as each member of the co. makes four distinct changes, which is done in a rather unique manner. The stage is always occupied and not a single moment lost. These young men make a very good appearance and are all good dancers. They hail from San Francisco and are making their first tour in the East. There is a clean and pleasing act that scored a great hit.

GEO. S. APPELGATE.

### Weston and Young.

Weston and Young opened their new act at the Empire Theatre, Paterson, N. J., last week. Al. Weston was assisted by Miss Young. It is one of those neat acts that depends entirely upon personality and, judging from the applause they made good. Mr. Weston sings well and Miss Young dances pleasingly. The kissing scene took the house by storm and if enacted by some couple it might appear rather broad, but was handled in a most artistic manner. Several curtain calls. GEO. S. APPELGATE.

### Kartello Brothers.

At Keith and Proctor's 125th Street Theatre last week the Kartello Brothers offered a new club swinging and hoop rolling act that pleased the Harlequins. The dress was in white and their work is very rapid and clean cut. The feature "stunts" consisting of the swift under and over hand passing of six clubs at a time. The hoop rolling was cleverly done, although nothing new was shown. Two men comprise the team.

### Foster and Maurer.

Presenting an instrumental musical act at Keith and Proctor's 125th Street Theatre last week, Foster and Maurer scored a good sized hit. They appear in evening clothes and play upon banjos, guitars and a couple of "combination" instruments resembling a harp, mandolin and guitar. Their selections included both popular and classical recordings, all of which were played well. Among the popular songs were "My Wife's Gone to the Country," "Pony Boy," and "My Old Kentucky Home."

## THE KEATONS ON BROADWAY.



The Three Keatons opened as prominent features of the bill at the Victoria yesterday, and the occasion offered extra opportunity for congratulation, since the engagement is the Keatons' first on Broadway since the inimitable "Buster" attained the dignity of sixteen years. "Buster" is now a real grown, sure enough adult comedian, and the contempt he feels for Mr. Gerry is absolutely beyond words.

## ALHAMBRA.

Capacity business was the rule last week, the outcome of one of the season's best bills, and best general Eddie O'Neil on the jump in the box-office. The bill opened with the Three Juggling Barrons, a snappy, progressive club juggling act that caught the fancy of the house from the outset. They work with splendid assurance, and show quite a little originality in creating new features. Harry Leysborne followed, and though hampered by an early place, his material pleased the Harlequins and won him repeated encores. Gracie Emmett was third, and made her usual laughing hit. Way down she continues to bill Walter Hill and Alton Donaldson in her act. Her support is creditable, and they should be billed under their own names. The Two Pucks replaced Avery and Hart, and scored one of the biggest metropolitan hits in their career. The act is much the same as when reviewed at its initial performance this summer, but with an added confidence and assurance which merit commendation. The Scotch number was particularly well sung, and the "Just a Little Bit of Everything" and "Twenty Years Ago" (which strongly reminds one of Nora Bay's great song hit), were cleverly written and ably rendered. The tough Harry Widow Dance finale is about the best of its kind in vaudeville to-day, and literally brought the house to its feet. The Harlequin, Dr. Frederic Hawley's gripping little playlet, came just before the intermission, and was greeted with splendid appreciation. Mr. Hawley has an exceptionally strong act, and it has been produced with an exactness and attention to detail, which is secondary only to the interesting and credible interpretation he gives his character. Vaudeville can use more such acts, and its success points strongly to the fact that vaudeville patrons do appreciate acts of a dramatic calibre. The Faddies opened the intermission and pleased mightily with such selections as "The Musician's Strike," "Linda's Kwang Hoo," Raymond's overture, "Pony Boy," and "Gillet's Garotte Rite Act." Alton Lord (new Act), came next, followed by Barnes and Crawford, who were practically the comedy hit of the bill. Their material, though nonsensical in the extreme and without any consistent rhyme or reason, went over the ribbils of the audience with a whirlwind effect, and by the end of their turn it seemed only a question of Barnes' finger to throw every one into a spasms of laughter, and his finale left them gasping for breath. Rayno's Bull Terriers closed the bill at a late hour, and successfully held the audience to the final curtain.

## KEITH AND PROCTOR'S 125TH ST.

The usual good business prevailed here all of last week. For the first half the bill offered: Sandow and Lambert, a team of strong men, who scored heavily; Clyde Bates and company, Gibson and Company, and Helen Davenport. For the second half: Kartello Brothers (New Act), Foster and Maurer (New Act), the Marshalls, who offered good (colored) singing and dancing act. They opened with full stage, with comedy talk. Then came some singing, including renditions of "I'll Be Your Bum-bum Bee" and "I Want a Man That's Loving." The act was a costumed change was made here, when the following songs were sung: "Take Your Time," "We'll All Be Happy," and "Any Old Place in Yankee Land," which was used as a closer in one. On Thursday night the act scored well. The other act was The Atilla Company (New Act).

## MORTON PLAYING GANE'S HOUSES.

James Morton is playing William Gane's two vaudeville and picture houses this week. He was secured at the enormous salary of \$2,000 a week, according to a contract shown a Mission man on Thursday afternoon. Mr. Morton agreed to play four performances at each house, including the New Manhattan and the Circle. He is traveling from one to the other in an auto.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

**HARRY LEYBOURNE**

WORKS IN ONE

IN VAUDEVILLE

United Time

**"PAULINE"**

The Eminent French Hypnotist

Tremendous Hit

Act held over for third week, Chicago, American Music Hall.

**THOS. J. RYAN----RICHFIELD CO.**

Presenting the latest and greatest success of the Haggerty sketches.

**MAG HAGGERTY, M. D.**

By WILL M. CRESSY

This week, Alhambra.

Member V. C. C.

**W.H. Murphy and Blanche Nichols**

Presenting their Third Sensational Success.

**THE SCHOOL OF ACTING**

A Bigger Hit Than Last Season!

(Member V. C. C.)

**Will M. Cressy and Blanche Dayne**

ORPHEUMING

In the West

Next Two Years

COLONIAL.

Yvette Guilbert was the largely featured headliner at this house last week, and her presence served to draw crowds of her admirers. (See New Acts.) Veronica and Hurla Falls opened the bill, their comely acrobatic work being appreciated for its full worth. Many of their feats are dangerous, particularly their "star" stunt of doing a back somersault from a platform table of considerable elevation, both of the men seated on chairs. Clifford and Burke came second with their ludicrous blackface comedy singing and talking act. The business of the waiter in the restaurant was as funny as heretofore, and the eccentric dancing pleased, as it always does. "You Ain't Talkin' to Me" was its share of laughter and applause. Jesse L. Lasky's Song Shop came next. The act has not been improved upon since its first presentation at the Fifth Avenue the week of Sept. 10. There is one change in the cast, Irene Shannon having taken the place of Ida Lee Gaston. There is not room for much comment here, except that Miss Gaston is the better dancer of the two girls, while vocally it is about an "even break." The act itself just about "got by," and no more. None of the songs were received with much enthusiasm on Thursday night, and it is to be regretted that Mr. Lasky has fallen heir to the idea that anything will do after establishing a reputation for producing such fine acts as he has in the past. George Austin Moore followed, nothing new being discovered in his singing monologue, which, nevertheless, secured a dattering hit. W. C. Fields, that imitable comedian-juggler, was greeted with a warm reception, proving that he is one of the most liked of vaudeville's performers of to-day. He offered some new juggling stunts with tennis balls, which were quite the cleverest he has yet presented. His pool table was again a big hit, and he was called out for an encore, responding with his cigar box tricks. Julius Lenzberg's Orchestra played a delightful march selection during the intermission, entitled "The Passing Regiment." It is by Overyly and is one of the most tuneful of airs of this sort. Its rendition was appreciated and generously applauded. It is too bad that vaudeville audiences do not give the orchestra credit more frequently for renditions of overture selections as well as for accompaniments. Without the orchestra a vaudeville performance would be dull indeed. With some orchestras it is worse than dull—it is din! So let us give credit where credit is due. Blinn, Blinn and Blinn followed the intermission, and their uncouth comedy musical act was laughed at by those to whom such amusement appeals. Then came Madame Guilbert. Harry Tate's Motoring followed the headline, the broad comedy act being as screamingly funny as ever. A new character who used to come on early in the act, now a man with brown derby and ulster appears, offering his advice to the annoyance of the automobile and the joy of those on the "side lines." Alcide Capitaine closed with her trapeze act, which held a large share of the audience.

A CLEVER TEAM.

One of the cleverest man and woman acts of its kind in vaudeville to-day is that of Bert and Lottie Walton, who are meeting with unequalled success on the United Time. Their act consists of exceedingly clever acrobatic dancing and skating. In fact, this latter work wins as much applause at every performance as does the similar work of other acts depending upon skating alone for their success. The close in one is especially pleasing, and at the Colonial, New York, a few weeks ago the act was one of the biggest hits of the entire bill. In the Fall number of this Mirror a picture of this clever team was shown, and by mistake it was stated that they were playing Morris' time. We take this opportunity to correct the error. They are playing United time, as stated above.

**FRED J. BEAMAN****"The Real Writer"**

of vaudeville sketches. Author of "Suppressing the Press," "Mr. and Mrs. Gene Hughes," "1,000 prize sketch," "Lewis McCord's 'Welly Jones' Skoon," "Devlin & Mowood's 'The Girl from Yonkers,'" "Hallen & Fuller's 'A Lesson at 11 P. M.' and more than fifty other SUCCESSSES. Address 209 Second St., Jackson, Mich. (until December).

**Charles Horwitz**

The Author with the Genuine Hits in Vaudeville. His record speaks for itself. Over 100 successes now playing. Order that Sketch, Playlet Song, Fatter or Musical Comedy from CHARLES HORWITZ, 1403 Broadway Room 216, Knickerbocker Theatre Building, New York.

**JAMES MADISON**

1403 B'WAY, VAUDEVILLE AUTHOR HOURS—10 New York. A.M. TO NOON PUBLISHER OF MADISON'S BUDGET, that classy book of newest comedy material. PRICE \$1

**HILARION CEBALLOS ROSALIA****PHANTASTIC PHANTOMS**

In Vaudeville

**"CHARLEY CASE'S FATHER"**

Written by Charley Case.

Price, 50 cents

CASE PUBLISHING CO., Lakewood, N. Y.

AMERICAN MUSIC HALL.

It was not a strong bill, by any means, that was offered the patrons of the American Music Hall last week. To be sure, there was Arthur Prince, than whom there is not a more entertaining ventriloquist. But it was his third week. Then there was the Empire City Quartette, but they had nothing new. A rather ordinary act opened, Tyson and Brown, see New Acts. Then came two illustrated songs as a regular act, "Just One Deary" and "My Little Singing Bird," being the numbers offered. Picture houses please write! Hetty Urna was on third, see New Acts. Then came Joe Boggs' Troupe of Lunatic Bakers, offering their wonderfully rapid tumbling act with its good and snappy comedy. It is needless to say that they scored heavily. Violinsky, see New Acts. Arthur Prince, the real treat of the bill, came next, "Jim," having a lot of up to the second material and jokes. May Evans, see New Acts. Genaro and Haller had a new song, "I'll Take Care of You," and a new dance called a "Flirtation Dance," the why of the title being a mystery. It could be anything. It reminded one of a "love call" and an Apache combined. Their cake walk scored the heaviest of any of their numbers. Empire City Quartette next. Bruno-Kramer Trio, see New Acts. Illustrated songs may be romantic and balladry, but they don't draw big business, even though they do save salaries. But why save salaries when so many acts are reported to be laying off, "play or pay?" And why with a strongly competing house on an opposite corner?

**ELIZABETH M. MURRAY**

IN VAUDEVILLE

BOOKED SOLID

**JAMES HARRIGAN***The Juggler Monologist*

THE USUAL HIT

**DAVID LIVINGSTON & CO.**

Presenting the Comedy-Drama Playlet

**"THE CATTLE THIEF"**

Staged by Lee Kohlmar

Mail, care MIRROR.

**JULIAN ELTINGE**

Playing Morris Circuit.

**BAILEY AND AUSTIN**

Starring this Season,

**TOP O' THE WORLD****KATHRYN MILEY**

U. S. A. COMEDIENNE

In Vaudeville

Address United Booking Offices.

THE VERY MUCH DIFFERENT GIRLS

**KATHERINE NELSON AND OTTO ELIZABETH****CLEVER COMEDIENNE and PLEASING PIANIST**

PLAYING UNITED TIME.

ED. S. KELLER, Agent.

**VALERIE BERGERE**

And Her Company

Repertoire of Playettes

Play "United" Time

**TEXAS GUINAN**

PRIMA DONNA—THE GAY MUSICIAN

Management JOHN P. SLOCUM

Suite 1039-1040 Knickerbocker Theatre Building, New York.

**JANET PRIEST**

"About as big as a minute." Featured with Gus Edwards' HOLLAND HEINIES in "The Goose Girl of Marken." Care Edwards, 1531 Broadway

A Copy of None, Copied by Many

**BERT LESLIE****"KING OF SLANG"**

P. —Willing to flirt with any good comedy part. Annoying in Vaudeville at Present

**ALFRED LATELL**

America's Representative Animal Impersonator—Vide Press, London and New York

**WITH EDDIE FOY**

MANAGEMENT SAM S. and LEE SHUBERT

## PENCILED PATTERN.

The fellow who said "music hath charms," never heard a "song-plugger" singing a ballad.

It is rumored that Harry Lauder bought a newspaper one day last week, but the report could not be verified.

"Underneath the Big Magnolia Tree," by Al. Bryan and Jerome Shay, looks like a hit. The way it goes every place it is sung makes it look like a sure enough breadwinner.

Mamie Reading, of the Reading Sisters, indignantly and emphatically denies the report recently published in a vaudeville weekly that she was married to Jack Ingalls some time ago and was the proud mother of a one month old son.

A certain agent came over the "dead line." Who thought the managers should make him the "head line."

They just took one look.

Then said "Get the hook."

Now the agent is back on the "bread line."

Ekatew Shparagrap, who is reported to have a mystifying Hindoo specialty, is soon to arrive here from Europe.

Catharine Burke, Maurice Shapiro's secretary, says no matter how busy she is she always manages to look pleasant. And to be secretary to the "big noise" in the music publishing business is no easy task.

Joe Wood has a new suit, in fact several new suits, but one of the suits speaks for itself, you might say shouts for itself. Several lyric writers have offered to "put the words to it." Yes, you might call it noisy.

May Maxwell and Catherine Massett have formed a partnership and intend doing a singing and talking sister act. They were formerly identified with musical productions.

Joe Leo has taken over the Auditorium Theatre in Mamaroneck, N. Y., and intends running it himself as a high class family theatre. It has a capacity of 1,000.

It looks as though every one who ever knew Cook or Peary were going to go in vaudeville. Wouldn't it be a good idea to dig up the descendants of the friends and relatives of Chris Columbus, George Washington, Bill Shakespeare, Ben Franklin, Julius Caesar, Nero, Oscar Wilde, and Captain Kidd and get time for them?

Joe Maxwell's act, A Night in a Police Station, is to be written into a three-act musical comedy for the Stair and Havlin houses. Bob Russak will manage the tour.

If a manager you try to see.

He's busy at the meeting.

You want a week or two or three.

He's busy at the meeting.

Send some well blonde in the next day.

With sparkling eyes and feathers gay.

And the boy will come back and say:

"He'll be right out to see you."

If we didn't have enemies life wouldn't be so interesting.

An actor playing in one of the picture theatres around New York was closed after the first show and demanded that the manager pay him for the one performance he played. When the manager refused the actor said, "Well, they do it every place else."

Fred Ward and Snitz Edwards are playing in Pittsburgh this week, breaking in their new act, The Discovery of the North Pole. They play in New York in a week or two. Edward S. Keller is their agent.

Vaudeville Dictionary: "Try out"—Something agents promise to witness but never exert themselves to attend. "Billing"—What every act on the bill is never satisfied with. "Contract"—A piece of paper signed by two parties that means nothing.

An up-State gentleman who saw the crowd going into the Broadway Theatre to see The Midnight Sons turned to his friend and said, "I guess the fire company must be giving a minstrel show here to-night."

Show business has spoiled many a good waiter.

What a lot of names could be put in a book, if such a book were to be written, entitled "Song Writers—Who Are Not."

Watch for "The Hooster."

Never think you are great. Let your agent think it.

THOMAS J. GRAY.

## NEW MUSIC PUBLISHING HOUSE.

Bernard Nove, of this city, has purchased all of the publishing rights of the Star Publishing Company, and has established offices at 1367-B Broadway, where he has formed the Nove Music Publishing Company. He has one of the longest lists of popular song hits of any house in America, and his list of stars, both vaudeville and musical comedy, who are singing his firm's songs, is remarkable. The firm also has offices in London, Chicago, San Francisco and Toronto. The firm is ready to negotiate with first-class managers and artists for the exclusive rights for the use of many of their song hits, which are both of the classical and popular variety. Their long list of songs are fully copyrighted and all persons are warned against using them without permission.

## KEENEY'S THIRD AVENUE.

The bill comprised the following acts last week: Great Duhols, Two American Macks, Musical Oatmeal, Martha King, Lawrence and Harrington, Fred Hamill and Girls, Gray and White. Fair business is reported.

## YORKVILLE.

This house reopened as a vaudeville and motion picture theatre last week. Good business is reported.

## Among Agents and Producers

Thomas Swift and Isabelle Randolph, of the People's Stock co. of Chicago, are preparing a vaudeville sketch in which they expect to go on tour shortly.

Charles Berton, who has written several acts for Jesse Lasky, is preparing a book which will be beneficial to the profession, entitled "The Perfect Voice, What It Is and How to Attain It."

William Morris is presenting the Svengali Trio at the American Music Hall this week, the act being a new "thought transference" exhibition between a man and a woman on the stage and a man in the audience. It will be reviewed in next week's MIRROR.

Louis Hallett has inaugurated a sketch and vaudeville supply bureau in the Knickerbocker Building. He is also producing many acts, his latest being the Attila Company, which appeared at the K. and P. 125th Street Theatre last week and which is reviewed under "New Acts" in this week's MIRROR.

Valerie Bergere will shortly be seen in a new act from the pen of Edgar Allen Wolf, entitled The Sultan's Favorite.

Louise Kent has scored an emphatic hit. It is reported, with her new sketch which she played for twelve weeks over the Pantano's time, closing at St. Joseph, Mo., on Sept. 18, she arrived in New York last week and will open on United line at the Trent Theatre, Trenton, N. J., the week of Nov. 1, being booked for many weeks ahead.

Donah Benrimo arrived in town from San Francisco last week. She will again be seen this season with Louise Kent as a leading woman in the former's act which will be seen on United time.

Baronne Whipple presented her single singing and monologue act at the Court Theatre, Brooklyn, last Sunday night, scoring an emphatic hit. It is reported. This is the first time the act has been seen in the Greater City, although she has presented it many times out of town with success.

Will Davis, whose "Doctor" act scored such

a big hit in Gloversville, N. Y., the week of Sept. 26 to Oct. 2, and at Port Jervis the following week, announces that he has introduced much new comedy business in the act, and that it should meet with far greater success than ever before. The act is certainly a most original one and few monologists could do better work (judging by former records) than could Mr. Davis. His own "Doctor" heard is so effective that he is often stopped on the street nowadays and asked to cure a case of spiritism or jagitis.

Walter George and Howard Shelly, the saxophone player, have joined hands under the team name of George and Shelly, and will be seen in vaudeville in a novelty musical act. Minnie St. Clair, featured as The Girl from Missouri, whose reception in the West in an original laugh offering, was a mostattering one, will shortly make her appearance in the East in conjunction with Ted Lenore. Their engagement marks their first appearance in this section in separate acts.

Allan May and company will shortly introduce a new sketch, which is said to be a pleasing bit entitled Stranded, in which Mrs. May will be prominently cast. The act will be looked after by Norman Jefferies.

Witt's Matinee Girls, under the management of Max S. Witt, opened their preliminary season on Oct. 4, prior to their starting on the Orpheum circuit. Five superior voices compose this number, which is a novelty in every way, it being the first quintette of girls appearing in vaudeville as a strictly high-class singing number.

Irene Moore presented her new and original dramatic playlet, The Girl by the River in Mount Vernon this week, and the result has been highly successful. The little play, written by Charles F. Dancy, is said to be a most precious offering. Special scenery has been built for the production, and Miss Moore has excellent support. It is claimed. A New York engagement will soon follow, to be succeeded by bookings in the principal cities.

## MORRIS HOUSES CLOSING

In Memphis and Toledo, It is Reported, with New Orleans Possibly to Follow.

MEMPHIS, TENN., Oct. 15.—Announcement was made here to-day that the Jefferson Theatre would close to-morrow (Saturday) night. This is the William Morris, Inc., theatre, and good business is believed to be the cause for the shutting down. The theatre was opened as a Morris vaudeville theatre last season.

TOLEDO, OHIO, Oct. 16.—It is reported that the American Music Hall here will close to-night on account of poor business. Rumor has it that on some nights the receipts have been remarkably low, in spite of the fact that good bills have been offered. The headliner this week is the Romany Opera Company, while Little Hipp, the trained elephant, is an added attraction. The prices recently were cut to twenty-three, and then raised to twenty-four to thirty-five. The Arcade Theatre, seating 2400 people, and offering Gus Sun's vaudeville bookings at ten and twenty cents, with three performances a day, virtually turns them away at each performance. The reason is a mystery to all concerned.

A report was current about the vaudeville agencies and offices here yesterday (Oct. 18) that the American Music Hall, New Orleans, was to close shortly, confirmation or denial of the rumor was not forthcoming at the local offices. According to reports received from New Orleans, however, one would be led to believe that the house was doing a nice business.

## A WILDE VAUDEVILLE PLAYLET.

The distinction of first presenting in vaudeville a dramatization of an Oscar Wilde story, since the revived interest during the past half dozen years in Wildeana, falls to Edwards Davis, who produced at the Garrick Theatre in Wilmington, Del., last week a one-act dramatization of "The Picture of Dorian Gray." The play was enthusiastically received, and the play, including Temporal Race and Adèle Blood, who appear in Mr. Edwards' support, came in for great praise. Opportunity to see the novelty will soon be furnished New Yorkers when Mr. Edwards brings the playlet to Broadway. This week it is gaining polish and easy playing with a minor cast consisting of the Hudson Theatre, Union Hill, N. J., Ancones of Mr. Edwards' foremost in seeing possibilities for vaudeville in the stories of the playwright who wrote The Importance of Being Earnest, Lady Windermere's Fan, An Ideal Husband, and A Woman of No Importance. It is interesting to note that the young man, Gilbert Cannon, who starred in the recent J. M. Barrie divorce suit, has completed a dramatization of "Lord Arthur Saville's Crime," which H. B. Irving has accepted for early production.

## NEW VAUDEVILLE BOOKING CONCERN.

A new vaudeville booking concern has been formed with offices in the Broadway Theatre Building. Archie L. Sheppard, well known as a promoter of motion picture exhibitions, will have charge of the booking of acts. The company is called the Vaudeville and Motion Picture Company of America, and it has secured control of theatres in New York, Philadelphia, Baltimore and other cities in the East, and will probably develop into one of the largest of the present day vaudeville booking circuits. The policy will be to book acts of a little higher grade than those now being seen in the average vaudeville picture houses and many high priced acts will be offered. All bookings will be made through the New York offices.

## HELF AND HAGER BANKRUPT.

The Helf and Hager Company, music publishers, who are located at 1418 Broadway, filed a petition in bankruptcy last Saturday, Oct. 16, through Foster and Cunningham for the following creditors: Robert Teller, Sons and Dornier, \$13,053; Conway Printing Company, \$224; and Carroll A. Roe, \$400. Judge Hough appointed Irving L. Ernst receiver, with a bond of \$5,000, and authorized him to continue business for ten days. Liabilities are reported to be \$25,000 and actual assets from \$7,000 to \$8,000.

## FOURTEENTH STREET.

The usual capacity business was enjoyed here all of last week. The bill was pleasing, although nothing out of the ordinary was offered. Rich and Rich were the opera, followed by Thomas Potter Dunne, who sang "I'd Rather Be a Lobster Than a Wise Guy." "Don't Take Me Home," with Irish dialect; "Dorando," "Wop," and "Since My Marriage I Learned to Do the Merry Widow Waltz." His monologue was amusing, and he was accorded a large "hand" at the finish of his act. The Four Happy Whelans. (New Acts.) Jordan and Brennan came next with their comedy act. Parodies on "Every Little Bit Added to What You've Got," "Make Just a Little Bit More," and "Don't Take Me Home" amused. The eccentric dance at the close was loudly applauded on Thursday afternoon. The Four Happy Brothers made a big hit with their instrumental musical act. They played upon saxophones, cornets, trombones, horns, mandolins and guitars and drums. The selections included "There Never Was a Girl Like You," "Mile Melind," "Oh, You Lovin' Gals," and "You're the Girl I'm Looking For." Imitations of a train and a battle upon a snare drum were effectively done by one of the men, while the life and drum corps finish made a solid hit. The act is uniformly natty, and, taken all in all, is most pleasing. Original songs "Father Was a Grand Old Man," elided by the Lantern Slide Company being shown. The number was liked, and the pictures were appropriate to the theme and well taken. Motion pictures filled out the bill to good advantage.

## GANE'S MANHATTAN THEATRE.

The bill at Gane's Manhattan last week included Conway and Barnes, Nell McKinley, Sullivan and Raymond, Harriott Koch, Parsons Sisters, Bert Earl and Tom Thornton. Nell McKinley scored the heaviest hit of the bill, his renditions of "Wild Cherry Rag," "Carrie" and "My Cousin Curran" pleasing the audiences. Sullivan and Raymond, a pair of most mediocre comedians, were discovered to be doing the entire act formerly done by Fieids and Ward just prior to their split. It showed what a difference there is in the work of different actors and how badly a good act can be played. Harriott Koch pleased with her Russian style of dancing, while her staging of "I Wonder Who's Kissing Him Now" was fairly entertaining.

## ANIMAL ACT PROHIBITED.

The football dogs, an act that has been playing the Hippodrome for the past few weeks, has been withdrawn at the request of the New York Society for the Prevention of Cruelty to Animals. The officials of the society held that the dogs bit each other during the game, and hence it was a cruel exhibition and should not be permitted to appear.

## COL. JOHN W. HOLMES DEAD.

Colonel John W. Holmes, the builder of the Bijou, now Keith and Proctor's Theatre, Jersey City, died at his home in Brooklyn on last Friday after an illness lasting five weeks. He was born in Maine and was about fifty-seven years of age. He also built the Star Theatre, Brooklyn. Colonel Holmes left a widow and two sons.

## J. C. GREEN LEAVES SEELY.

According to reports received from San Francisco, J. Charles Green, a partner of Walter Hoff Seely, the Friero real estate operator and Western backer of William Morris, has severed all connections with Seely. It is also reported that Seely has secured other capitalists who will support him in his ventures.

## EDNA WALLACE HOPPER ILL.

Edna Wallace Hopper, who has been playing a vaudeville engagement at the Palace, London, England, was stricken with a nervous breakdown last Friday, Oct. 15, and was obliged to cancel her engagement.

## LIBBEY SETTLES CONTROVERSY.

Trouble Between the Actors' Union, White Rats and Doyle Adjusted

What during the middle of last week looked like a long drawn out vaudeville war between the Actors' Union and the White Rats on one side and the Chicago Vaudeville Managers' Association on the other side, has been amicably settled.

Frank Q. Doyle, the well known vaudeville agent of Chicago, and who represents the Chicago Vaudeville Managers' Association of that city, was some time ago placed upon the unfair list by the local lodge, No. 4, of the Actors' National Protective Union for having refused to accept their terms, that \$25 per week should be the minimum price paid for a single act and \$50 the minimum salary for a double act. The White Rats were asked to aid the union, and had as a pretext, the apparent refusal of Doyle to accede to the new State contract of the Labor Commission of Illinois. Friday, Oct. 15, the White Rats placed an absolute order with every member to stay away and with all Rats to destroy contracts who held them with the Doyle office.

J. Aldrich Libbey, who was playing The Wilson Avenue Theatre, Chicago, and who is a "Rat," was told the news. Libbey, who held contracts with Doyle, immediately got busy. He went to the Doyle office, three meetings Doyle, his brother, Fred Schaefer, who, with his brother, control several theatres, Manager Levy of the Apollo and Mr. Ritchie of the Arch Theatre, and commenced his arguments in favor of the new State contract. His logic was so convincing that he was asked to preside in the Mountford, secretary of the board of directors of the White Rats, to come to the office. Mr. Mountford finally consented to do so, after being told by Libbey that Doyle had not as yet seen the new contract. A contract in the meantime was received by Doyle and accepted for him in two "Rats" who brought the same to him. In the meantime Libbey argued pro and con until the managers and Doyle said he was right. Mr. Mountford, accompanied by Mr. Riccardo, the head of the Actors' Union, finally arrived, and after some explanations on both sides, punctuated by Libbey's forceful arguments, Doyle and his managers agreed to the new contract of the State, which covered all arguments with the White Rats and the Actors' Union. An agreement was signed by Frank Q. Doyle that the contract was O. K. and that he would see it, and counter agreement was handed Mr. Doyle by Harry Mountford and Mr. Riccardo calling off all baying orders to all actors and that Doyle was now on the fair list and at peace with the Rats.

During the conversation Mr. Doyle and all of his managers stated to Harry Mountford and to Mr. Riccardo that it was the arguments of J. Aldrich Libbey and their liking for him as a man and as an actor that had really won the day.

## FIFTH AVENUE THEATRE.

One of the most entertaining bills of the past season was seen at the Fifth Avenue last week. It was not a big all-star bill, nor did it have any very big headliner outside of Edward Abeles, yet it was thoroughly pleasing in every way. Reginald and his Lilliputians opened. (New Acts.) Helene Greutx came next. (New Acts.) Jan Radenzy and company were on third. (New Acts.) James H. Cullen, "The Man from the West," was in fourth position, and, although he is comparatively unknown here, due to an absence of some time, he gave a most interesting first remarks, and long before he had closed he was a prime favorite with the "returns" singing in his favor with increasing rapidity. In fact, he was "elected" long before the "pale" closed. His songs are original, both in theme and rendition, and each one was most entertaining. His first, "Foolish Questions," made an excellent opening number, after which he sang the following: "With a Good Supply of Money Everything is Milk and Honey." "He Was a Married Man," and "Of Course Not." Following this with a long string of songs, proper melodies, rhymes and limericks, some very old, some new and some long since forgotten, but all so well delivered that they were received with every show of good will and continuous laughter. Mr. Cullen is a decided artist in his particular field. He has that mysterious something called "comedy," a combination that will make a salary winner of any actor. It is to be hoped that the Booking Office will allow him to remain in the West long enough to rub off his scorchiest about coming from the West. Cecil Lean and Florence Holbrook followed Mr. Cullen, and in spite of the fact that the audience had been laughing steadily for twenty minutes or more, they began again and went it up throughout the renditions of "Mr. For Mischance," "Mrs. Casey," "He's a Pan! Pan! Pan!" and "Willie Off the Yacht." A new song was used at the closing of the act, entitled "I Love You Truly, Dearie." It being a pretty little ballad that was pleasingly sung by Miss Holbrook, while Cecil "dressed" his grin-like form over the piano. The patter chorus in the last song was carried a bit too far on Tuesday night, and the pair did not receive as much applause as they might otherwise have done had they stopped before they did. Leaving well enough alone is a lesson the best players can always learn to advantage. It's like a comedian orator not knowing when to stop. Edward Abeles and co. put a halt to the laughter for a spell, and Self Defense succeeded most admirably in giving the bill the moments of serious repose which it needed. The work of Frank J. Woods, Sammae Hossain, and Mr. Abeles was again satisfactory, and all were awarded a generous amount of applause at the close of the act. Jack Wilson and company came next and laughter was in the sacrament again. This was about the "strength" time that this act has played this house during the past season, and yet it is as fresh as ever and quite as amusing, due to the original methods and unorthodoxy of the Wilsons. His "kidding" of other acts preceding his was again a feature that did not fail to please. The Alpha Troupe closed. (New Acts.)

## ATLANTIC GARDEN.

Alma Reynolds, the La Salle, Aerial Willows, Gaines and Brown. The usual crowded houses were in evidence each night.

## PLAZA MUSIC HALL.

Harry Lauder (first week of second return to America), Boaters, Morris Shellyberg and company, Rafarrette's Dogs, Edith Helena, Caesar Rivoli, Vandenbon, Sisters Rappo.

## NEW VAUDEVILLE THEATRES.

The Coliseum at Aurora, Ill., will shortly be remodeled and converted into a vaudeville theatre. It was originally the Music Hall at the Buffalo Exposition, where the late President McKinley was assassinated, and was later transferred to Aurora, where it has been used for various purposes. L. M. Rubens, of Joliet, has signed a six years' lease on the place and will commence remodeling it about the first of January.

Ground for the new Orpheum Theatre, Elmira, N. Y., at the corner of Market street and Railroad avenue, was broken Oct. 11, and an army of workmen are rushing matters, so that the house may be ready for occupancy early in January. Edward Mosart, head of the Mosart Circuit, and owner in part of the new Orpheum Theatre, is authority for the statement that the new theatre planned by him for the corner of Market and Baldwin streets will not be commenced until next Spring.

Walter Hoff Seely, manager of the Valencia Theatre, and vice-president of the Williams Morris Vaudeville Company, Western, which for several months has been planning the invasion of San Francisco and other Orpheum territory in the West, has closed a deal for the construction of a fine modern theatre on the site of the old Hotel Savoy, at Post and Powell streets, San Francisco. It is reported. The new theatre, which is to be devoted to the Morris attractions, will not be ready for occupancy before April 1, 1910, and none of the Morris vaudeville will be seen in Frisco before that date.

The Theatrum, Baltimore's newest theatre, threw open its doors on Monday evening, Oct. 11, for the first time, and was filled to overflowing. With a color scheme of gold, green and white, with stage settings that vie with any that might be found in the city, the house was favorably commented upon. The initial programme proved entertaining and included the Leroy Brothers, Frank Forsyth, Taylor and Farnham, and others. There will be two performances daily.

The new Murray Theatre, Richmond, Ind., which was to have opened Oct. 4, opened Oct. 11 for its first bill. This theatre is one of the most up to date in the Middle West, and only high class vaudeville will be presented. The opening bill included Sampson and Le Clair, Ferguson and Passmore, Frank Rutledge and co., Eddie Adair and his Yankee Orchestra. Every one was greatly pleased.

The new Alpha Theatre, at Erie, Pa., situated on Eighth street, next to the Elks Temple, right in the heart of the city, is now receiving its finishing touches, and work is being rushed as rapidly as can be, consistent with good work, so that the new vaudeville house can open on Nov. 1. The building is being erected and finished in the most approved and up to date style, and is absolutely in accordance with the desires of the fire inspectors, both State and local, as well as the Fire Underwriters' Association. The house will have fifteen exits on all sides and two fire-escapes from the balcony. The bookings will be done through the U. B. O. The house will be under the management of the Suerling and Foster Amusement Co., of Erie, Pa. The stage, which is 52 feet wide and 64 feet in height, and 34 feet deep, will be large enough for any traveling attraction. The capacity will be 1500.

As announced in last week's Mirror, the definite arrangement made for the building of a new theatre at Omaha, Neb., is settling fact. The house will be located at Eighteenth and Douglas streets, and is to be erected by the Messrs. Brandeis, of Omaha, who are now constructing the modern fireproof Brandeis Theatre at Seventeenth and Douglas streets. The new house is to be devoted to theatrical purposes only and will cost at least \$150,000, and will have a seating capacity of about 1800. The front of the new building is to be decorated in white tile and mosaics, and it is expected that the theatre will be ready for the opening Feb. 1. It will be a Morris vaudeville house, and Anderson and Kieger opened their new Colonial Theatre in Cincinnati, Ohio, on Sunday, Oct. 10. The house is described as being one of the handsomest in the Middle West. It has 5,074 seats, and has an almost perfect system of ventilation, as well as every other modern improvement imaginable. Colonel J. M. Wood was the architect. Telegrams of congratulations and flowers were received from prominent managers and actors all over the country. For the opening bill see the Cincinnati vaudeville list.

## VAUDEVILLE THEATRE OPERATIONS.

Frank Thielman, manager of the Star Theatre, Aurora, Ill., announces that he will remodel that house shortly, and will play his vaudeville bills at the Palace during the time the alterations are in progress. His business is tremendous, considering the size of the town and the house, his average Sunday business being over \$350, and on Saturday over \$400. He does it on 5 and 10 cent prices.

The chances are that Kansas City will have another theatre building within ninety days. This statement was made last week by W. H. Seely, representing William Morris, who spent several days there looking over sites for a new house for his company. The independent vaudeville people have been making plans for a house in Kansas City for some time, but this is the nearest to an announcement that they have yet come. Mr. Seely stated that he had selected near the present Shubert theatre, and if the deal can be closed, as he expects it will within the next two weeks, work will be begun on the erection of the house within three months at the farthest.

Toledo, Ohio, is now in line for a new vaudeville theatre, with Hurlig and Seamon as the backers. The new house is to be located at 443-445 Summit Street. In the building now occupied by the Sunbeam moving picture house. Work is to be begun shortly, and plans have already been drawn by Architect Harry W. Wichter. The stage will be 40 ft. wide by 25 ft. deep, and will have a proscenium arch of 28 ft. in width and 22 ft. in height. The house will be in the Colonial style of architecture, and will be called the Colonial. Will Bettis, now manager of the Arcade, will be in charge and the opening is set for some time in December.

The Natchel Theatre, New London, Conn., has been renamed the Empire, opening Oct. 11 as a vaudeville and picture house. It has been entirely remodeled of late.

The New Savoy, Springfield, Ohio, formerly the Lyceum, opened yesterday, Oct. 18, under the management of R. H. Overpeck, offering vaudeville and motion pictures.

At the Hippodrome, Harrisburg, Pa., a new policy has been started. In addition to the reg-

ular vaudeville bill a new stock company has been organized, offering a different play each week.

Auditorium of the Elks' Temple, at South Bend, Ind., has been transformed into an up-to-date vaudeville house. Barry Scanlon, formerly manager of the old Olympic Vaudeville Theatre here, will have charge. The house opened Oct. 3, with a high-class vaudeville bill.

## WHOLE BILL CANCELLED.

Considerable excitement was caused in theatrical circles at Watertown, N. Y., last week by Manager Green, of the Lyric, cancelling his entire bill, which consisted of Fred Smolair, Will Palean, and St. James and Darce, and turning his theatre into a moving picture house. The above acts, are the White Ha members, and were cancelled after the first show. Mr. Green telling them he had changed his mind and would run pictures. He did not tell the acts his reason of cancellation. It is reported, and the performers have secured the services of lawyers and will sue Mr. Green for salaries which they claim are rightfully theirs. It is stated.

## S. I. RANKIN JOINS PITROT FORCES.

Sydney I. Rankin, the well-known theatrical representative of Brooklyn, has accepted the overtures of Richard Pitrot, importer and manager of foreign vaudeville acts, and joined the Pitrot forces on Monday, Oct. 18. Mr. Rankin will have full charge of the office, and will handle the booking of all foreign acts for many of the big vaudeville interests that Pitrot has always furnished, and in addition to this end of the business Mr. Rankin intends booking quite a number of American acts. Mr. Pitrot will leave for abroad the latter part of October for a protracted stay, and in his absence Mr. Rankin will be in complete control.

## BAYES AND NORWORTH LOSE.

The Appellate Division of the Supreme Court last week handed down a decision sustaining the action of the lower courts in the injunction proceedings brought by Florence Bigfield, Jr., against Nora Bayes and Jack Norworth, restraining Miss Bayes and Mr. Norworth from appearing under any other management except that of Mr. Bigfield. Miss Bayes and Mr. Norworth are reported to be rehearsing with an attraction which is to be brought to Broadway next month.

## MANAGER MIDDLETON RESIGNS.

M. T. Middleton, who has done such excellent work at the Court Theatre for the short time he has been there, resigned as manager of that house on Oct. 16. He has joined the Paid in Full (No. 1) company, beginning Monday, Oct. 18, as manager.

## VAUDEVILLE JOTTINGS.

O. H. Tree and Florence Randall, both of Louisville, Ky., announce that they are shortly to go out in the New Weds.

Samuel Blair, secretary to Max Anderson, has left the Hippodrome, along with Mr. Anderson, who withdrew from the Shubert partnership a week ago.

Lilly Lillian, a well-known European prima donna, made her first American appearance at the Hippodrome last week, singing Nettee Flack's roles in A Trip to Japan, The Ballet of Jewels, and Inside the Earth.

The Carlisle Indian College Football Team accomplished by one hundred victory relays, attended a performance at the Hippodrome one night last week.

Clivette, "The Man in Black," has written a rather clever book entitled "Cafe Cackle, from Dumps to Delmonico's." It is a series of stories heard in restaurants all over the world, and is written in a breezy style that is entertaining and amusing. The book is handsomely bound in boards or in paper and is profusely illustrated by the author. Clivette is at present playing in Nova Scotia.

It is announced that Carrie Nation has been booked over the Sullivan-Cosindine circuit.

Ada Darrell and E. White, "The Rapid Fire Entertainers," have been meeting with success playing the Morris circuit featuring Southern Rose, "Wild Cherry Rag" and "There's Something Fascinating About the Moon."

Carroll Drew, well known as a comedian in dramatic work, is this season in vaudeville and is reported to be meeting with favorable comment from each city he has played.

It is announced that Gilbert and Katen have dissolved the partnership which had existed between them for such a long time. Mr. Katen has retired from the stage. It is stated.

Florrie Benjamin has entered the vaudeville field and is doing an eccentric turn that is scoring heavily. Miss Benjamin will shortly open an engagement over United States.

Marie Bergere, of the Bergere Sisters, is now doing a single act in singing and dancing.

McLallen and Carson have been booked for an appearance in England, beginning at Brighton in February. They have been booked by William Morris, Inc.

Harry Leonard, according to report, no longer controls the theatre at Union Hill, N. J., he has been managing the past seasons. The house has been secured by the Keith-Proctor people, who are booking it through E. M. Robinson of the U. B. O.

Everhart, the hoop roller, is continuing his long success in Europe. The month of September he played the Heischallen Theatre, Kiel, Germany. This month he is at the Circus Variety Theatre, Copenhagen, Denmark. He has given several "hoop matinee's" when he presented each child present with a hoop.

George Rogers is playing the part of H. B. Ginner with Murphy and Nichols, greatly strengthening the cast.

Roy Daniels, a showman who was interested in five vaudeville and motion picture attractions in Arkansas, committed suicide by taking strychnine and shooting himself in the head while at a hotel in Topeka, Kan., on Oct. 3. Failure in business is the cause he gave in letters he left.

Blaney's Theatre, Baltimore, is progressing remarkably with its vaudeville offerings. Among some of the acts booked recently were Frank Bush, Miles and Raymond, the Srdomans, Seymour and Dupree, Joe Flynn, Floyd and Whitehouse, and Marshall Montgomery.

The Levin-Martel Duo sailed Oct. 2 from New York on the liner "Philadelphia" for Europe, where an engagement of long duration awaits them.

Mr. and Mrs. Harry Thorne and company took the place of Frank Thorne and company at

## VAUDEVILLE.

**PRUDENTIAL VAUDEVILLE EX. "THE CLEVELAND CIRCUIT"**  
Sutton 422-624-227-228-229 Knickerbocker Theatre Bldg., 1493 Broadway, New York  
**WILL** Does the "Cleveland Circuit" of Theatres outnumber any two others combined?  
Do ALL PARKS, FAIRS, THEATRES, Etc. BOOKED BY CLEVELAND make MONEY?  
DON'T Y. U GIBRALTAR-ROCK YOUR THEATRE THE PRUDENTIAL WAY  
**POSITIVELY THE LARGEST-THE ONLY INDEPENDENT BOOKING OFFICE**

the American Music Hall last week, opening at the Tuesday matinee. Berzyes Childs has taken the place of Alice Warren in the company, while George Watson is still in the cast of An Uptown Flat.

Le Ferre and St. John opened at the matinee at the Howard Athenaeum, Boston, last week, and were placed third from last, and after the matinee, on account of their excellent showing with their new vehicle, The Property Man, were placed to close the entire olio, on at 4.04 and 9.45 p.m. In speaking of their act the Boston Post said: "Le Ferre and St. John took the house by storm with their new specialty, The Property Man and the Show Girl. This act was much different from the ordinary type and is original in its theme. It proved to be one of the real hits of the bill."

John B. Gordon and Arthur J. Pieben's sketch, What Would You Do, holds the record of being the quickest booked sketch in vaudeville, so those players claim. They tried it out at the Fifth Avenue Theatre Sept. 12, and the next morning were booked for forty-four weeks over United States.

Frank Keeney, who is at present booking through the I. B. O., was seen in close consultation with Joe Wood in the latter's office several times last week, which caused a rumor to get about that Keeney would place all his houses through the Wood Agency. When Wood was questioned concerning it by a Mirror man, he would not affirm or deny the rumor.

## VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abel and Irwin—Grand, St. Louis.  
Abels, Edward—Keith's, Boston.  
Adams and Alden—Orph., Butte, Mont., 25-30.  
Adelman, Joseph—Thalia, Elberfeld, Ger., 1-31.  
Adler, Felix—Grand, Indianapolis, Ind.  
Ahearn Troupe—Orph., Memphis, Tenn.  
Allen, Leon and Bertie—O. H., Richmond, Ky.  
Alpine Troupe—Temple, Benton Harbor, Mich.  
Altona, Fire—Grand, Cleveland, O.  
Win. Peter—22, H. Jamestown, N. Y.  
American Dancers, 512—Orph., St. Paul, Minn.  
American Newsboys Quartette—Folly, Shawnee, Okla.  
American Zouaves—Unique, Des Moines, Ia.  
Ames and Corbett—Blaney's, Balto., Md.  
Amets Winter Garden, Berlin, Ger., Oct. 1.  
Dec. 1.  
Andersons, Four—Bijou, La Crosse, Wis.  
Arch City Trio—Orph., Newark, O.  
Armita and Burke—Grand, Pittsburgh.  
Arrange Sisters—Casino, Washington, Pa.  
Arnolds, Charles—Orph., Indianapolis, Ind.  
Art City Trio—Arcade, Toledo, O.  
Auger, George—Orph., Ogden, Utah.  
Austin, Tossing—Columbia, Cincinnati, O.  
Avon Comedy Four, Alhambra, N. Y. C.  
Baker, Peaseall, Duo—Hippodrome, Cleveland, O.  
Baker, Arthur—O. H., Trenton, N. J.  
Bannons, Juggling—Colonial, N. Y. C.  
Barclay and Morris—Bijou, Little Falls, Mont.  
Barnes and Crawford—Keith's, Boston.  
Barnes and Reming—Maj., El Reno, Okla., Maj., Chickasha, Okla.  
Barnes and Edwina—Orph., Zanesville, O.  
Barry and Wolford—Maryland, Balto., Md.  
Barry, Edwina, and William Richards—Keith's, Columbus, O., Columbia, Cinl., 25-30.  
Barrow, Geo.—Wm. Penn, Phila.  
Bartholdy, Birds—Wm. Penn, Phila.  
Barto and McCue—Monumental, Balto., Md.  
Basque Quartette—Columbia, St. Louis.  
Bateman, Tom—Grand, San Diego, Cal.  
Beard, Billy—Maj., Ft. Worth, Tex.  
Bebout Duo—Bijou, Virginia, Minn.  
Bedell and Arthur—Grand, Indianapolis, Ind.  
Benington Bros.—O. H., Frederick, Md.  
**BERGERE, VALENIE**—Orph., Frisco, Orph., Oakland, 25-Nov. 6.  
Bergere Sisters—Garrick, Ottumwa, Ia., 18-20.  
Garrick, Burlington 21-23, Family, Rock Island, Ill., 25-27, Family, Davenport, Ia., 28-30.  
Bernard, Arthur—Shea's, Buffalo, N. Y.  
Bernier and Stella—Grand, Cleveland, O.  
Berry and Berry—Bijou, Battle Creek, Mich.  
Berry, Rose—Wizard, Balto., Md.  
Beulah and Miller—American, Boston.  
Beverly Sisters—Bijou, Clonquet, Minn.  
Big City Quartette—Orph., Oakland, Cal.  
Orph., Los Angeles, 25-Nov. 6.  
**BINDLEY, FLORENCE**—Orph., Kansas City, Mo., Orph., Des Moines, Ia., 25-30.  
Binns, Binns and Binns—Orph., Balto.  
Birch, John—Orph., Kansas City, Mo.  
Black, Violet—Keith's, Phila., Chase's, Wash- ington, D. C., 25-30.  
Blanche, Belle—Keith's, Phila.  
Blanche, Anne—Fulton, Bklyn.  
Blondell, Ed.—Fulton, Bklyn.  
Bloomquist, George—Orph., Frisco, 18-20.  
Boggs, Walter and Coker—K. and P. 8th Ave., N. Y. C., Polk's, Bridgeport, Conn., 25-30.  
Bowman Bros.—Cook's, Rochester, N. Y.  
Bewman and St. Clair—Orph., Cambridge, O.  
Boyce, Jack—Family, Milton, Pa.  
Boyd and Allen—Orph., Savannah, Ga.  
Boyd in Blue—Orph., Washington, Wash.  
Bratts, Selma—Hippodrome, Cleveland, O.  
Brady and Mahoney—Polk's, Springfield, Mass.  
Brennan, Herbert, and Helen Downing—Polk's, Hartford, Conn., 25-30.  
Brooks, Franklin O.—Grand, Canal Dover, O.  
Brooks and Vedy—Victory, Balto., Md.  
Bruning, Bert—Grand, Flint, Mich.  
Bruno, Kramer Trio—Fulton, Bklyn.  
Bryant and Saville—Orph., Chillicothe, O., Orph., Lancaster, 25-30.  
Buchanans, Dapeling—Jeffers, Saginaw, Mich.  
Buckley, John—Loric, Joplin, Mo.  
Buckley's Dogs—National, Los Angeles, Cal.  
Bunt and Budd—Arcade, Toledo, O.

## VAUDEVILLE.

"Is there a Doctor in the Audience?"

**Dr. WILL DAVIS**

The Original Doctor in Vaudeville

NOW BOOKING!

"Night off the Bat"  
**"THE VETERAN"** A base ball sketch of the world's series.  
Two characters: Base Ball Tramp—An Old Grandma.  
By Charles David Lancaster  
Address | SKETCH WRITER | Shelbyville, Indiana  
27 of my Sketches now working.

Burke and Farlow—Bijou, La Crosse, Wis.  
Burke and Urline—Hathaway's, Brockton, Mass.  
Burton, Jimmie—O. H., Perry, Ia., scenic, Ida Grove, 25-30.  
Butler, Amy—Shea's, Buffalo, N. Y.  
Camille Trio—Maj., Chgo.  
Campbell, Emerin, and Aubrey Yates—Polk's, Worcester, Mass., 25-30.  
Capitaine, Alcide—Orph., Bklyn.  
Carle, Irving—Orph., Kansas City, Mo.  
Carleton, Al—Maryland, Balto., Md.  
Carletta—Orph., Sioux City, Ia.  
Carlin and Clark—Orph., Oakland, Cal.  
Carnos, The—Temple, Detroit, Mich.  
Carroll and Brewster—Gaiety, Springfield, Ill.  
Carson, Marion—Hippodrome, Cleveland, O.  
Carter, Dora S.—Olympic, Bellairs, O.  
Cartmell and Harris—American, N. Y. C.  
Case, Charlie—Grand, Pittsburgh.  
Chadwick Trio—Grand, St. Louis.  
Challenger, Percy—Holyoke, Mass., Brockton 18.  
Chambers, The—Music Hall, Lewiston, Me.  
Chant—Emire, Nottingham, Eng., 18-23.  
Empire, Coventry, 25-30, Empire, Bradford, Nov. 1-6, Palace, Hull, 8-13.  
Chantrill and Schuyler—Grand, Iatrobe, Pa.  
Chaplain's Minstrels—Family, Detroit, Mich.  
Chapman Sisters—Gaiety, Indianapolis, Ind.  
Chatter—Emire and Charleston—Maj., Chgo.  
Chassino—Orph., Butte, Mont.  
Chester and Grace—Criterion, Chgo.  
Chesser, Mlle.—K. and P. 6th Ave., N. Y. C.  
Chevalier, Albert—Orph., Bklyn.  
Chickadee—Emire, Scot., 18-23, Grand, Oidham, 25-30.  
Christmas at Hurlin's—Maj., Ft. Worth, Tex.  
Christy, The—Howard, Boston.  
Clark, Billy—Maj., Seattle, Wash.  
Clarke, Wilfred—American, Chgo.  
Clarion and Drew—Arcade, Toledo, O.  
Clayton, Una—Columbia, Cinl., O., Haymarket, Chgo., 25-30.  
Clermont's Circus—Grand, St. Louis.  
Clifford and Burke—Orph., Bklyn.  
Clipper Comedy Four—Gaiety, Louisville, Ky.  
Clippert Quartette—Maj., Toledo, Ill.  
Coleman, Billy—Hathaway's, Malden, Mass.  
Collins, Marie—Maryland, Balto., Md.  
Conroy and Le Maire—Orph., Omaha, Neb.  
Consul—American, Chgo.  
Cook and Stevens—Columbia, Cinl., O.  
Cook and Sylvia—Bennet's, Montreal, Can.  
Cordus and Maud—Emire, Frisco.  
Cota, El—Orph., Harrisburg, Pa.  
Cotton, Loke—Maj., Ann Arbor, Mich.  
Corle and Macrell—Polk's, Hartford, Conn.  
Crawle and Findlay—Varieties, Canton, Ill.  
Crescey, Elsie—National, Frisco, 25-30.  
**CHESSE, WILL M. AND BLANCHE**  
DAYNE—Orph., Kansas City, Mo., 18-20.  
Gross and Josephine—Colonial, Norfolk, Va.  
Grosch-Richards Trio—Polk's, Wilkes-Barre, Pa.  
Grosch and Wells—Orph., Los Angeles, Cal.  
Gumline, Grace—Bijou, Quincy, Ill., Family, Clinton, Ia., 25-30.  
Gunningham and Marion—Orph., Salt Lake City, U. S. Orph., Ogden, 25-30.  
Dagwell, Natalie and Aurie—Alhambra, N. Y. C., 25-30.  
Dale and Boyce—Polk's, Springfield, Mass.  
Daleys, The—Orph., Atlanta, Ga.  
Dancing Buzz—Cook's, Rochester, N. Y.  
D'Arcy's Marionettes—Islington, Eng., 12-23.  
De Haven, Carter—K. and P. 6th Ave., N. Y. C.  
De Hollis and Valora—Main St., Peoria, Ill.  
De Lrie, Mlle. Liane—Colonial, N. Y. C.  
De Veauv, Wells G.—Pantage's, Seattle, Wash.

- De Mont, Robert—Hathaway's, New Bedford, Mass.
- Devine and Devine—Howard, Boston.
- Dickinson, Richard—Aldoma, Jacksonville, Fla.
- Dillon, Wm.—Fulton, Bklyn.
- Dixie Serenaders—Keith's, Columbus, O.
- Dolly, Sam—Greenpoint, Bklyn.
- Dolliver and Rogers—Family, Fargo, N. D.
- Dolly Sisters—Grand, Pittsburgh.
- Dolores, Angela—Orph., Kansas City, Mo.
- Orph., Des Moines, Ia., 25-30.
- Donner, Maj., Dallas, Tex.
- Doric Quartette—Maj., Toronto, Can.
- Dougherty, Ralph—Wigwam, Frisco.
- Duff and Walsh—Wizard, Balto., Md.
- Duncan, A. O.—Keith's, Phila.
- Dunbars, Fred—Bennett's, Montreal, Can.
- Dupres, Maj., Johnstown, Pa.
- Eckhoff and Gordon—Bennett's, Hamilton, Can.
- Edman and Taylor—Hippodrome, Lexington, Ky.
- Edmonds and Carr—Howard, Boston.
- Edwards, Gus—Hammerstein's, N. Y. C.
- Chase's, Washington, D. C., 25-30.
- Edwards's Kountry Kids—Temple, Detroit, Mich.
- Edwards, Tom—Cook's, Rochester, N. Y.
- Ehrhardt Bros. and Dutton—Temple, Grand Rapids, Mich.
- Eldon and Clifton—Crystal, Milwaukee, Wis.
- Elton, Loring, Mich., 25-30.
- Ellsworth and Lindon—Variety, Canton, Ill., 18-20.
- Galesburg 21-23, Lyric, Ft. Wayne, Ind., 25-30.
- Ellings, Julian—Maj., Toronto, Can.
- Emmett, Grace—Greenpoint, Bklyn., Trent, Trenton, N. J., 25-30.
- Empire City Quartette—American, N. Y. C.
- English Mermals—Bennett's, Ottawa, Can.
- Ernst, The—Pol's, Scranton, Pa.
- Emeralds Sisters—Cassino, Lucerne, Switzerland—Indefinite.
- Estes, Ed—Piazza, N. Y. C.
- Evans, May—American, Boston.
- Everett, Gaynell—Maj., Wichita, Kan.
- Everhart—Circus Variety, Copenhagen, Denmark, 1-31.
- Exposition Four—Shea's, Toronto, Can.
- Fadettes, The—Proctor's, Albany, N. Y.
- Fairchild, Mr. and Mrs. Frank—Academy, Hagerstown, Md.
- Fantars, The—Wizard, Balto., Md.
- Faust, Victor—Bijou, Jackson, Mich.
- Fay, Mrs. Eva—Keith's, Cleveland, O.
- Fay, Margaret—Orph., Des Moines, Ia., Orph., Minneapolis, Minn., 25-30.
- Felix and Barry—Maj., Chgo.
- Ferrell Bros.—Orph., Spokane, Wash.
- Fiddler and Spelton—Grand, Indianapolis, Ind.
- FIELDS, W. C.—Orph., Bklyn.**
- Fields and Coco—Family, Hasleton, Pa.
- FISHER, MR. AND MRS. PERKINS—Orph., Harrisburg, Pa., Orph., Allentown, Pa., 25-30.**
- Fleming and Suratt—Gem, Flint, Mich.
- Flint, Douglas A.—Hathaway's, Lowell, Mass.
- Flord and Russell—O. H., Bath, Me.
- Fogarty, Frank—Shea's, Toronto, Can.
- Fonda, Mabelle—Thalia, Berlin, Ger., 11-31.
- Apollo, Düsseldorf, Nov. 1-16.
- Force and Williams—Pol's, New Haven, Conn.
- Fontelle and Emmett—Lyric, Dover, N. H.
- Foster and Foster—American, Boston.
- Foster, Geo. A.—American, N. Y. C.
- Fox, Imro—Bennett's, Montreal, Can.
- Fox, Will H.—Grand, Pittsburgh.
- Francis, Corine—Bennett's, Montreal, Can.
- Fraser, Mlle.—Orph., Newark, O.
- Frederick, Helena—Haymarket, Chgo., Grand, Indianapolis, Ind., 25-30.
- Freeman, Maurier—Alhambra, N. Y. C.
- Fredo, George—Maj., Little Rock, Ark.
- Frederick, Chas.—Shubert, Utica, N. Y.
- Fretwell, Fred—Bijou, Freeport, Ill.
- Frey Twins—Hathaway's, New Bedford, Mass.
- Probel and Ruge—Portland, Ore.
- Fuller, Fred H.—Orph., Zanesville, O.
- Future Winner—Maryland, Balto., Md.
- Gabriel, Kid—Grand, Pittsburgh, Lyric, Dayton, O., 25-30.
- Galletti's Monkeys—Grand, Syracuse, N. Y.
- Gallimore, Arthur—South America, Oct. 25—Indefinite.
- Gardner and Vincent—Pol's, Wilkes-Barre, Pa., Pol's, Scranton, 25-30.
- Gardner and Revere—Orph., Los Angeles, Cal.
- Gardner and Stoddard—Lyric, Newark, N. J.
- Gardner, J. R.—Arcade, Toledo, O.
- Garrison, Marion—Hippodrome, Cleveland, Bennett's, Hamilton, Can., 25-30.
- Guth, Karl and Emma—Maj., St. Louis, Ill.
- Gavin, Platt and Peaches—Keith's, Boston.
- Gelger and Walters—Hathaway's, New Bedford, Mass.
- Genaro and Bailey—Fulton, Bklyn.
- Georgia Campers—Family, Lancaster, Pa.
- Geriach, Mr. and Mrs. Carl.
- Gillingwater, Claude—Mary Anderson, Louisville, Ky., 25-30.
- Girdler's Dogs—Maj., Cedar Rapids, Ia.
- Glockner, Chas. and Anna—Pantages, Frisco.
- Glofkey and Henderson—Orph., Allentown, Pa., 18-30, Orph., Easton, 21-23.
- Golden Troupe—Colonial, N. Y. C.
- Goldsmith and Hoppe—Maj., Galveston, Tex.
- Goodmans, Musical—Maj., Peoria, Ill.
- Borden and Marx—Maj., Des Moines, Ia.
- Gordon and Pickens—Orph., Springfield, Mass., Keith's, Boston, 25-30.
- Grant, Alf—Pol's, Worcester, Mass.
- Greenwood, Reenie—American, Chgo.
- Greno, Jaque—Pantages, Spokane, Wash.
- Grigolatti, Aerial Ballet—Shea's, Buffalo, N. Y.
- Grimm and Satchell—Orph., Pensacola, Fla.
- Gulbert, Yvette—Colonial, N. Y. C., Orph., Bklyn., 25-30.
- Haines and Vidoue—Temple, Detroit, Mich.
- Hallen and Fuller—American, N. Y. C.
- Hallen and Hayes—Proctor's, Newark, N. J.
- Hamil, Fred—Wm. Penn, Phila.
- Hamilton, The—Orph., Memphis, Tenn.
- Hamilton, Estella—Folly, Shawnee, Okla.
- Hanvey and Baylies—Lyric, Mobile, Ala.
- Hardeen—American, Boston.
- Hartds, Two—Varieties, Canton, Ill.
- Harrison, James—Keith's, Phila.
- Harris and Nelson—Princess, Cleveland, O.
- Harris and Peck—Auditorium, Cinl., O.
- Harris and Robinson—Orph., Portland, Ore.
- Hastings and Wilson—Hippodrome, Cleveland, O.
- Havelocks, The—Bennett's, Ottawa, Can.
- Hawkins, Lew—Keith's, Columbus, O.
- Hawkins, Siddons and Carey—Lyric, Mobile, Ala.
- Hawley, E. Frederick—Colonial, N. Y. C.
- Hawthorne and Ruri—Columbia, Cinl., O.
- Hayes, Wheelock, Troupe—Colonial, Columbus, O.
- Hays, Ed and Clarence—Grand, Nashville, Tenn.
- Hayman and Franklin—Hippodrome, Southampton, Eng., 18-23, Hippodrome, Portsmouth, 25-30, Grand, Bolton, Nov. 1-6, Hippodrome, Wigan, 8-13.
- Heine Children—Keith's, Prov., R. I.
- Helena, Edith—American, N. Y. C.
- Henry and Lisle—Lyric, Dayton, O.
- Herrmann, Adelaide—Auditorium, Lynn, Mass., Proctor's, Newark, N. J., 25-30.
- Herman's Animals—Grand, Pittsburgh.
- Heron, Berrie—Peg's, Worcester, Mass.
- High School Kids—Grand, Cleveland, O.
- Hill and Whitaker—Empire, Belfast, Ire., 18-23, Empire, Dublin, 25-30, Empire, Liverpool, Eng., Nov. 1-6.
- Hillman, Geo.—Orph., Kansas City, Mo.
- Hilliers, Three—Maj., Washington, D. C., Lubin's, Richmond, Va., 25-30.
- Hip, Little—Maj., Toronto, Can.
- Hite, Mabel, and Mike Donlin—Greenpoint, Bklyn.
- Hoch, Emil—Maryland, Balto., Colonial, Norfolk, Va., 25-30.
- Hoey and Lee—Hammerstein's, N. Y. C.
- Hoey and Moser—Maj., Butte, Mont.
- Hoey and Walter—Colonial, Lawrence, Mass.
- Holman, Harry—Dixie, Jackson, Miss., Bijou, Memphis, Tenn., 25-30.
- Holt, Edwin—Chase's, Washington, D. C.
- Horton and La Triska—Keith's, Columbus, O., Keith's, Cleveland, 25-30.
- Houston, Fritz—Foli, Oklahoma City, Okla.
- Howard and Collinson—Proctor's, Newark, N. J.
- Howard and Howard—Orph., Frisco, Cal., 18-30.
- Howard and Lewis—Grand, St. Louis.
- Howard and North—Bennett's, Montreal, Can.
- Hughes and Cole—Howard, Boston.
- Hughes' Musical Trio—Orph., Sioux City, Ia., 25-30.
- Hyams and McIntyre—Orph., Salt Lake City, U. I.
- Imperial Tokio Japs—Keith's, Columbus, O.
- INGHAM, BEATRICE—Hathaway's, New Bedford, Mass., Hathaway's, Lowell, 25-30.**
- Italian Trio—Colonial, N. Y. C.
- Jackson, Nelson—American, N. Y. C.
- Jennings, Jewel and Barlowe—Maj., Oklahoma City, Okla.
- Jerome, Clara Belle—Hippodrome, Cleveland, O.
- Jewette, Hayes and Lind—Lynch's, Woonsocket, R. I.
- Johnson Bros.—Orph., Portsmouth, O.
- Johnson, Marvella and Mike—Howard, Boston.
- Johnsons, Musical—Orph., St. Paul, Minn., Orph., Omaha, Neb., 25-30.
- Jones and Deely—Keith's, Boston.
- Jones and Mayo—Orph., St. Paul, Minn., 25-30.
- Jordan, Dancing—Victoria, Balto., Md.
- Julian and Dyer—Orph., Savannah, Ga.
- Jupiter Trio—Olympic, Bellaire, O.
- Kaiser's Dogs—Victoria, Balto., Md.
- Kalmar and Brown—Keith's, Boston.
- Kaufman, Minnie—York, Eng., 11-16, King's, Edinburgh, Scot., 18-23, Grand, Oldham, Eng., 25-30.
- Kaufman, Reba and Inez—Mellian, Hanover, Germany, Nov. 1-15, Central, Magdeburg, 18-30.
- Keane, J. Warren—Maj., Denver, Colo.
- Keatons, Three—Hammerstein's, N. Y. C., Proctor's, Newark, 11-25-30.
- Keefe and Pearl—Grand, Pittsburgh.
- Keene, Henry, and Olive Briscoe—Bennett's, Ottawa, Can.
- Kelt and De Mont—Greenpoint, Bklyn.
- Kellermann, Annette—Keith's, Boston.
- Kelmos, The—Chase's, Washington, D. C.
- Kelly and Kent—Orph., Seattle, Wash.
- Kelso and Sidney—Lyric, Dayton, O.
- Kenna, Chas.—Columbia, Cinl., O.
- Kennedy and Lee—Arcade, Carnegie, Pa.
- Kessler and Durin—Hammerstein's, N. Y. C.
- Kimball and Doozvan—Orph., Wichita, Kan.
- Kindred Bros.—Family, Detroit, Mich.
- Klindt Bros.—Bijou, Flint, Mich.
- Klein Family—Maj., Des Moines, Ia.
- Klindt Bros.—Bijou, Flint, Mich.
- Knight Bros. and Sawtelle—Orph., Lincoln, Neb., Maj., Milwaukee, Wis., 25-30.
- Kohl, Gus and Marion—Palace, Hagerstown, Md.
- Kohler and Adams—Princess, Pottstown, Pa., 25-30.
- Kokin, Mignonette—Grand, Syracuse, N. Y.
- Konners Bros.—Alhambra, N. Y. C.
- Kraft and Myrtle—Hippodrome, Charleston, W. Va.
- Kramer, Annie and Maude—Empire, Halloway, Eng., 18-23, Empire, Newcastle-on-Tyne, 25-30, Empire, South Shields, Nov. 1-6, Empire, Sunderland, 8-13.
- Krause, Emma—Piazza, N. Y. C.
- Kria Kringie's Dream—Columbia, Cinl., O.
- La Fleur, Jos. Maj., Ft. Worth, Tex.
- La Mase Bros.—Queens, San Diego, Cal., Maj., Denver, Colo., 25-30.
- La Motte, Chas. Maj., Dallas, Tex.
- La Pettit, Revere—Orph., Minneapolis, Minn., Orph., St. Paul, 25-30.
- La Titcomb—Maj., Chgo.
- La Troie Bros.—Bijou, Oshkosh, Wis.
- Lamont's Cockatoos—Chase's, Washington, D. C.
- Lancton and Cook's—Keith's, Boston, N. Y. C.
- Lane and O'Donnell—Proctor's, Albany, N. Y.
- LASKY'S BIRDLAND—Orph., Norfolk, Va.**
- Lasky's Song Shop—Orph., Bklyn.
- Lasky's At the Country Club—Orph., Salt Lake City, U. I., 25-30.
- Lasky's At the Waldorf—Grand, Pittsburgh.
- Lasky's Pianophiles—K. and P. 5th Ave., N. Y. C.
- Lasky's Imperial Musicians—Shea's, Buffalo, N. Y.
- Lasky, Twentieth Century—Pol's, Scranton, Pa., Grand, Pittsburgh, 25-30.
- Latona, Frank and Jen—Hippodrome, Manchester, Eng., 18-23, Empire, Liverpool, 25-30, Empire, Hackney, London, Nov. 1-6, Empire, Halloway, 8-13.
- Laughlin, Chas. Cook's, Rochester, N. Y.
- Lauder, Harry—Piazza, N. Y. C., American, Boston, 25-30.
- Lavender, George—Criterion, Chgo.
- Laville and Sinclair—Howard, Boston.
- Lawlor, Chas. H.—Maryland, Balto., Md.
- Le Den, Frank, St. Rienne, France, 13-24.
- Marcellus 25-Nov. 18, Toulon 19-30.
- Le Gray, Dollie—Bijou, Racine, Wis.
- Leaders, The—Bennett's, Hamilton, Can.
- Leonard, Eddie—Colonial, N. Y. C.
- Leonard, James and Sadie—Bennett's, Montreal, Can.
- Leonard, Chas. F.—Princess, Coshocton, O.
- Leo, Arthur—Orph., Bucyrus, O.
- Leslie, Bert—Keith's, Cleveland, O., Maj., Johnstown, Pa., 25-30.
- Leater and Crighton—Garrick, Wilmington, Del.
- Leibourne, Harry—Greenpoint, Bklyn.
- Lindsay, Fred—Grand, Syracuse, N. Y.
- Lipman and Lewis—Pantages, Frisco.
- Lloyd, Herbert—American, Chgo.
- Lough, Hugh—Pol's, Cooke's, Harris, Pa.
- Lofus, Cecilia—American, Chgo., 25-30.
- Londe and Tilles—Grand, Indianapolis, Ind.
- Lucca, Luciano—Orph., Salt Lake City, U. I., 18-30.
- Luce and Luce—Colonial, Lawrence, Mass.
- Lucke and Yost—Cleveland, O.
- Luzi Bros.—Grand, St. Louis.
- Luzi-Picero Troupe—Pantages, Portland, Ore.
- Lukas, Alexander—Empire, Greenock, Scot., 18-23, King's, Edinburgh, 25-30, Palace, Hammerstein, Eng., Nov. 1-6, Pavilion, Glasgow, 8-13.
- Lukens, Four—Keith's, Boston.
- Mack, Wilbur, and Nellie Walker—Orph., Denver, Colo., Orph., Minneapolis, Minn., 25-30.
- Mack, Nov. 6.
- Makarewski Troupe—Trent, Trenton, N. J.
- Makarewski, Frank—Criterion, Chgo., Star, Chgo., 25-30.
- Mangan Troupe—K. and P. 5th Ave., N. Y. C.
- Manhattan Comedy Four—Unique, Phila.
- Marabini, Luigi—Lyric, Dayton, O.
- Marco Twins—American, N. Y. C.
- Marquette and Adriel—Maj., Toronto, Can.
- Marimba Band—Fulton, Bklyn.
- Marino Comedy Four—Orph., Zanesville, O.
- Mario Trio—Shea's, Buffalo, N. Y.
- Marreco, Navarro and Marreco—Temple, Detroit, Mich.
- Marcellus—Columbia, St. Louis.
- Marshall, Billy—Flint, Mich.
- Marshall and King—Folies Bergere, Mexico City, Mex.—Indefinite.
- Martinette and Sylvester—Orph., Frisco.
- May, Ethel—Criterion, Chgo., Haymarket, 25-30.
- Maxim's Models—Bijou, Jackson, Mich.
- McCann, Geraldine—Grand, Cleveland, O.
- McCluskey, John—Temple, Detroit, Mich.
- McConnell and Simpson—Orph., Seattle, Wash., Orph., Portland, Ore., 25-30.
- McDevitt and Kelly—Pol's, Bridgeport, Conn.
- McDowell, John and Alice—Family, Detroit, Mich.
- MacIntyre, Josephine—Maj., Toronto, Can.
- McIntyre and Groves—Grand, Syracuse, N. Y.
- McKay and Canwell—Chase's, Washington, D. C.
- Meach Trio—Maj., Houston, Tex.
- Melville and Higgins—Maj., Chgo.
- Meinotte Twins and Clay Smith—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 25-30.
- Meredith Sisters—Shea's, Buffalo, N. Y.
- Merrill, Lois and Frank Otto—Chase's, Wash., D. C., 25-30.
- Meyer Bros.—Pantages, Frisco.
- Meyer, Hyman—Maj., Chgo.
- Middleton and Spitzmeyer—Greenpoint, Bklyn.
- Middleer and Carlisle—American, Chgo.
- Hillman Trio—Columbia, St. Louis.
- Milligan, Swartz, N. Y. C.
- Minor and Vincent—Lyric, Hot Springs, Ark.
- Montambo and Bartell—Jeffers, Saginaw, Mich.
- Montgomery, Ray, and Healey Sisters—Orph., Seattle, Wash.
- Montgomery, Frank—Maj., Chgo.
- Montgomery, Frank—Sun, Springfield, O.
- Montrose, Belle—Orph., Kansas City, Mo.
- Moore, Billy—Arcade, Toledo, O.
- Moore, George Austin—Orph., Bklyn.
- Moore and Young—Hathaway's, New Bedford, Mass.
- Moran and Wiser—Liebich's, Breslau, Ger., 1-31.
- Circus Variete, Holland, Nov. 1-14.
- Morgan and McJarry—Grand, Pueblo, Colo.
- Morgan, King and Thompson—Jeffers, Saginaw, Mich.
- Morris, Billy, and Sherwood Sisters—Lyric, Terre Haute, Ind., 25-30.
- Morris and Morton—Orph., Vancouver, B. C.
- Morrow and Shellberg—Fulton, Bklyn.
- Morton, Ed—Alhambra, N. Y. C.
- Mowatt, The—Maj., Mobile, Ala.
- Moyes and McAdams—Family, O. Detroit, Mich.
- Mozart, Fred and Eva—Bijou, Flint, Mich.
- Motoring—Orph., Bklyn.
- Mueller and Mueller—Maj., E. St. Louis, Ill.
- Murphy, W. H., and Blanche Nichols—Keith's, Phila., Temple, Detroit, Mich., 25-30.
- Murphy, Mrs. Mary—Mark, O. Norfolk, Va.
- Murphy and Willard—Garrick, Wilmington, Del., Orph., Atlanta, Ga., 25-30.
- Murphy and Whitman—Maj., Denver, Colo., 25-30.
- Murray, Elizabeth—Temple, Detroit, Mich.
- Murray and Mack—Orph., Los Angeles, Cal., 18-30.
- Myrmas, Divine—Fulton, Bklyn.
- Nawn, Tom—Haymarket, Chgo.
- Nazarro, Nat—Maj., Butte, Mont.
- Neapolitans, The—Keith's, Columbus, O., O. O'Brien, Troupe—Grand, Syracuse, N. Y.
- O'Brien, Troupe—Wm. Penn, Phila.
- O'Hearne, Wm. J.—Wm. Penn, Phila.
- O'Neil, Doc—Maj., Cedar Rapids, Ia.
- Operatic Festival—Keith's, Phila.
- Orban, Irma—National, Frisco.
- Orsini, Elita—Proctor's, Grand, Pittsburgh.
- Owens, The—Arcade, Toledo, O.
- Palfrey and Barton—Keith's, Boston.
- Pantier, Lena—Orph., Lincoln, Neb.
- Perry, Charlotte—Columbia, St. Louis.
- Patrice—Orph., Minneapolis, Minn.
- Payne, Nellie—American, N. Y. C.
- Pederson Bros.—Keith's, Phila.
- Pelots, The—Bijou, Woonsocket, R. I.
- Pettier, Joe—Standard, Cinl., O.
- Perezona, The—Piazza, N. Y. C.
- Perry and White—Orph., St. Paul, Minn.
- Pero and Wilcox—Maj., Ft. Worth, Tex.
- Peter, Alhambra, N. Y. C.
- Petching Bros.—Temple, Grand Rapids, Mich.
- Pickens, Arthur J.—Pol's, Springfield, Mass.
- Pollard, Daphne—American, Boston.
- Pollard Lilliputians—Maj., Chgo.
- Post and Russell—Keith's, Phila.
- Primrose, Anita—Maj., Little Rock, Ark.
- Prince, Arthur—American, Boston.
- Pringle and Whiting—Columbia, St. Louis.
- Pucka, Two—Shea's, Buffalo, N. Y.
- Quick, Mr.—Proctor's, Newark, N. J.
- Quigley Bros.—K. and P. 5th Ave., N. Y. C.
- Rae and Brosche—Bijou, Dubuque, Ia.
- Rafayette's Dogs—American, Boston.
- Rainbow Sisters—Maj., Dallas, Tex.
- Rajah, Princess—Keith's, Phila.
- Ray and Ray—Folly, Oklahoma City, Okla.
- Raymond and Caverly—Colonial, N. Y. C.
- Raymond, Ruth—Maj., Des Moines, Ia.
- Ray's, Fred, Players—Bijou, Jackson, Mich.
- Rayno's Dogs—Greenpoint, Bklyn.
- Readings, Four—Orph., Kansas City, Mo.
- Redford and Winchester—Shubert's, Utica, N. Y., Colonial, N. Y. C., 25-30.
- Reed, Bruce—Orph., Des Moines, Ia., Orph., Sioux City, 25-30.
- Reed and Earl—Lyric, Ft. Worth, Tex.
- Reese and Rosa—Bijou, Jackson, Mich.
- Reuschaw, Bert—Vendome, Waco, Tex.
- Renard and La Rue—Ward, Balto., Md.
- Reschling, Mysteries—Maj., Norfolk, Va.
- Reynolds and Donegan—Orph., New Orleans, La.
- Rianos, Four—Hippodrome, Cleveland, O.
- Rice Bros.—Victoria, Balto., Md.
- Richard, Harry—Orph., Omaha, Neb.
- Ritter, Max, and Gray, Foster—Crouch End, London, Eng., 18-23, Holborn 25-30, Canterbury Nov. 1-6, Paragon 8-13.
- Roberts and Downey—Pantages, Frisco.
- Roberts and Fulton—Family, Hasleton, Pa.
- Roberts, Mr. and Mrs.—Maj., Montgomery, Ala., 18-30.
- Roemora, Suzanne—Shea's, Toronto, Can.
- Rockway and Conway—Orph., Richmond, Va.
- Rogers, Will—Shea's, Toronto, Can.
- Rogers, Frank—Orph., Minneapolis, Minn.
- Roma, Rosa—Orph., St. Paul, Minn.
- Rose, Eddie G.—Orph., Denver, Colo.
- Rosa, Harry—Maj., Portsmouth, O.
- Rosen Bros.—Arcade, Toledo, O.
- Rowley, Sam—Maj., Dallas, Tex.
- Rowe, May I.—Keith's, Boston.
- Rudenji, Jan—Grand, Syracuse, N. Y., Keith's, Prov., R. I., 25-30.
- Rush, J. J. T.—Maj., Norfolk, Va.
- Russell, Frederic, and Lillian Hehl—Maj., Johnstown, Pa.
- Russell, Jessie—Schindler's, Chgo.
- Russell Bros.—Grand, Syracuse, N. Y.
- Russell and Church—Orph., Savannah, Ga.
- Rutledge, Pily F.—Robinson, Cinl., O.
- RYAN, THOMAS J. AND MARY RICHFIELD—Alhambra, N. Y. C., Hammerstein's 25-30.**
- SABEL, JOSEPHINE—Favaron Orpheum, Budapest, Hungary 1-31.**
- Sampson and Chester—Family, Detroit, Mich.
- Sanderson's Marionettes—Niagara, Niagara Falls, N. Y., 18-20, Comique, Buffalo, 21-23.
- Sanford, Jere—Maj., Denver, Colo.
- Scott and Wilson—Hippodrome, Cleveland, O.
- Sealey, Marion—Family, Detroit, Mich.
- Seldons's Venus—Grand, Indianapolis, Ind.
- Seignour and Dupree—Bijou, Syracuse, N. J.
- Shaw, Allan—Piazza, N. Y. C.
- Shaw, Thos.—K. and P. 5th Ave., N. Y. C.
- Sicilian Singers—Maryland, Balto., Md.
- Siedrecht, Arthur—Princess, Lexington, Ky.
- Sidons, Grace, and Grace Gardner—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 25-30.
- Sinclair's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
- Sieels, The—Temple, Detroit, Mich.
- Smith, Allen—National, Frisco.
- Smith and Campbell—Alhambra, N. Y. C.
- Snow, Ray W.—Orph., Savannah, Ga.
- Snowden, Marie—Miles, Minneapolis, Minn.
- Spissel Bros.—Shea's, Toronto, Can.
- Spirit of '76—Grand, Cleveland, O.
- Starr, Mabel—Orph., Richmond, Va.
- Stearns, Phil—Chase's, Washington, D. C.
- Steeley and Edwards—Grand, Victoria, B. C.
- Stenger, Julius—Orph., Memphis, Tenn., Orph., New Orleans, La., 25-30.
- Stevens, Edwin—Orph., Spokane, Wash.
- Stevens, Paul—Keith's, Boston.
- Stern, Sam—Grand, Cleveland, O.
- Still City Quartette—Pantages, Portland, Ore.
- Stipp, Musical—Crystal, Milwaukee, Wis.
- Sturges, Jack—American, N. Y. C.
- Summerton Japs—Victoria, Balto., Md.
- Sully, Family—Keith's, Columbus, O.
- Sunny South—Orph., Sioux City, Ia., Maj., Des Moines, Ia., 25-30.
- Sutcliffe Troupe—Empire, Leeds, Eng., 15-30, Empire, Oldham 25-30, Empire, Cardiff, Wales, Nov. 1-6, Empire, Swansea 8-13.
- Svensson, N. Y. C.
- Tanaka, Julius—Columbia, St. Louis.
- Taylor, Eva—Columbia, Cinl., O.
- Taylor, Harry and Alice—American, N. Y. C.
- Temple Quartette—Chase's, Washington, D. C.
- Tempest and Sunshine—Orph., Seattle, Wash.
- Tenat, Gilbert—Victoria, Balto., Md.
- Tenley, Elmer—Grand, Indianapolis, Ind.
- Thomas and Payne—Garrick, Burlington, Ia.
- Thora—Hippodrome, Cleveland, O.
- Thurston, Leslie—Howard, Boston.
- Thomas and Hamilton—Maj., Galveston, Tex.
- Toler, Sydney—Grand, Atlantic City, Pa.
- Tomkins, William—Avalon, Avalon, Cal.—Indefinite.
- Top of the World Dancers—Columbia, Cinl., O.
- Travers, Roland—American, Chgo.
- Trovato—Hammerstein's, N. Y. C.
- Trowell, Howard—Shea's, Toronto, Can., Bennett's, Montreal 25-30.
- Tripp, A. E.—Orph., St. Paul, Minn.
- Tuscano Bros.—Castle, Bloomington, Ill.
- Tuscan Troubadours—Orph., Frisco.
- Twedy and Roberts—Family, Detroit, Mich.
- Van Barton—Alhambra, N. Y. C.
- Truel, Al H.—Star, Chgo.
- Underwood, Franklin, and Frances Shuman—Haymarket, Chgo., Orph., Lincoln, Neb., 25-30.
- Usher, Claude and Fannie—Grand, Indianapolis, Ind.
- Vailliet's Animals—Columbia, Cinl., O.
- Vampire Dance—Hammerstein's, N. Y. C.
- Van Biene, August—Bennett's, Montreal, Can.
- Van, Billy—Haymarket, Chgo., 25-30.
- Van, Chas. and Fannie—Bennett's, Ottawa, Can.
- Van Horn—Orph., Tampa, Fla.
- Vance, Clarice—Fulton, Bklyn.
- Variety Quartette—Pantages, Tacoma, Wash.
- Veronica and Hurla Falls—Orph., Bklyn.
- Vindobona, The—American, N. Y. C.
- Vine, Dave—Hathaway's, Brockton, Mass.
- Vivian, Annie—Aldoma, Jacksonville, Fla.
- Vivians, Two—Pol's, Hartford, Conn.
- Voelker, Mr. and Mrs. Frederic—Haymarket, Chgo.
- Vynos, The—Bijou, Woonsocket, R. I.
- Waddell, Fred and Mae—Temple, Ft. Wayne, Ind.
- Wakelid, Willa Holt—American, Chgo.
- Walsh and Lynch—Pol's, Bridgeport, Conn., Pol's, Springfield, Mass., 25-30.
- Ward and Curran—Greenpoint, Bklyn.
- Warren, Lyons and Myers—Columbia, St. Louis.
- Warren and Blanchard—Hammerstein's, N. Y. C.
- Ward, Tom—Orph., Los Angeles, 17-30.
- Weber, Chas. D.—Grand, Pueblo, Colo.
- Wells, Lew—Orph., Portland, Ore.
- Wentworth, Vesta and Teddy—Pol's, Hartford, Conn.
- Weston, Vilmos—Columbia, Cinl., O.
- Whelan, Sisters—Sun, Springfield, O.
- Whelan, Albert—Hammerstein's, N. Y. C.
- Whipple, Waldo—Castle, Bloomington, Ill.
- White, Clayton, and Marie Stuart—Hammerstein's, N. Y. C.
- White, Porter J.—Keith's, Prov., R. I.
- Whitehead, Joe, and Fio Grissom—Unique, Minneapolis, Minn.
- Whitelaw, Arthur—Orph., Omaha, Neb.
- Whitney, Tilly—Jeffers, Saginaw, Mich.
- Whitman, Bros.—Bijou, Waukegan, Mass.
- Williams, Dora—Lyric, Springfield, O.
- Williams and Shuford—Lyric, Terre Haute, Ind.
- Willard and Bend—Keith's, Prov., R. I., Colonial, Lawrence, Mass., 25-30.
- William and Stenaker—National, Frisco.
- Wills, Nat M.—Keith's, Prov., R. I.
- Wills, Mrs. J.—Keith's, Wixom, Mich.
- Wilson, Jack K. and P. 5th Ave., N. Y. C.
- Winter, Winona—Orph., Mobile, Ala.
- Winters Comedy Four—Hub, Boston.
- Winton, J. W.—Piazza, N. Y. C.
- Wolf, Wm.—American, Boston.
- Wood, Francis—Victoria, Balto., Md.
- Woods and Woods—Orph., St. Paul, Minn.
- Worlette, Battelle—Maj., Toronto, Can.
- Work and Over—Bennett's, Ottawa, Can.
- WORLD, JOHN W. AND MINDELL KINGSTON—Orph., Denver, Colo., Orph., Lincoln, Neb., 25-30.**
- Wormwood's Monkeys—Cook's, Rochester, N. Y.
- Worthers, The—Columbia, Cinl., O.
- Wyckoff, Fred—Grand, Cleveland, O.
- York's, Max, Dicks—Shea's, Toronto, Can.
- Yule and Brooks—Maj., Boston, Tex., Maj., Galveston, 25-30.
- Yule and Simpson—Orph., Portland, Ore.
- Zanore and Berg—Buenos Ayres, Oct. 1-Dec. 1.
- Zara-Carmen Trio—Bennett's, Montreal, Can.
- Easton and Vernon—Mellian, Hanover, 18-21.
- Apple, Pussycat, Nov. 1-18.
- Erno, Jordan and Rose Keith's, Prov., R. I.
- Zobedi, Fred—Cook's, Rochester, N. Y.

**WHEELLOCK.**—Joseph Wheellock, 43 years of age, at Paterson, N. J., Oct. 14.

## ST. LOUIS.

The Columbia's bill 11-16 was headed by Mr. and Mrs. Frederic Voelker in a miniature concert. Mr. Voelker produced wonderful harmonies from a Stradivarius and an Armagh. Mrs. Voelker accompanied him on the piano. The act they called "Willow in the Wind." Charles Leonard Fischer in a series of impersonations of various famous stage characters and others. Mabel Montague revived Chums with success. Stuart Barnes was heard in a new monologue. The "Bicycle" Norman the Three Leagues in "A One-Night Stand in Minstrelsy." Brown, Harris and Brown, and the Buckeye Trio completed the bill.

The Grand headlined Naama Von Aachen, a young St. Louis singer, who made her debut with Naitelo's Band at Delmar garden this summer. "Parla." "The Glow Worm." and "Like a Violet is My Love" are exceedingly well rendered by this young vocalist. Her voice has remarkable range and purity. Harvey and Case, assisted by the Alpha Quartette, presented a musical sketch entitled "Jolly and the Boys." The Three Ernest Sisters, light wire artists: Fay, Colie and Paige, banjoists; Con-tour and Gillette, acrobats, completed the bill.

The Standard last week burlesqued stars and near-stars such as Eva Tanguay, Grace George, Maude Adams, Gertrude Hoffman, Lillian Russell singing "De Pullman Porters' Ball," and Nora Bayes. Kennedy, Evans and Kennedy, Irish jokers, miss out in an act misnamed True to Nature. Lena La Cuvier, the Coltons, Schoen-werk, Trickster, and Rhodes and Engle figured in the olio.

The Gaiety offered the Vanity Fair Girls in A Night at Hector's and Fun in a Music Hall. Billy Ritchie impersonated well the drunken swell who occupies a box at a London hall.

## SAN FRANCISCO.

The Orpheum had an extraordinarily enjoyable bill 4-9, consisting of the following numbers: James Young, assisted by Lorraine Osborne and Robert Strauss, in Wanted. A Sister; Mary Norman, Ed F. Hayward, Phil Big City Quartette, Henry Olive, Les Myosotis, Edna Aug. Valerie Berger will be on the bill next week, 11-18, with the following support: Herbert Warren, Emma Campbell, Lawrence Morton, and Charles Melville, who will present her one-act play entitled The Sultan's Favorite.

The bills of the other vaudeville houses are as follows:

The National: Hall and Starke's Miniature Minstrel Minutes, Five Merry Melodians, Florence Modena and co., Sharp and Turek, Dorothy Vaughan, Sisters Earle, George Lauer.

The Fantomes: Metcalf, Arthur Deusing, Mickey Hunt and Miller, Rivell and Deery, Frank Jones and Lillian Walton, Montague's comedy cockatoos.

The Wigwag: Bothwell Browne and co., Seibin and Grovlin, Marion X. Bial, Buckley's acrobatic dogs, Will Morrissey, Three La Douras, Steel Sisters.

The Chutes: Stanley Ketchel, Arnold Trouppe, free theatre, North Pole Jant, California State Band.

The American is featuring Le Cell this week and ten other acts. The crowd of motorists will be at the American Theatre 11-16 as his farewell appearance on the Coast.

## BUFFALO.

Shen's week 11-16: Elita Proctor Oils, Frank Fogarty, Noble Y. Nichols, Exposition Four, Spissel Brothers and co., Will Rogers, Max York's dogs, Suzanne Rocamora.

Sam Devere's Show attracted large business to the Lafayette 11-16.

Fred Irwin's Majestic, with Gus Fay, gave a good performance, which was well appreciated by capacity audiences at the Garden 11-16.

Vendome 11-16: Kartello Brothers, Travis and Hay, De Grace and Gordon, Professor Stockton.

## MINNEAPOLIS.

An average bill at the Orpheum was headed by W. H. Thompson, who gave a camel-like drawing of the father in the beautiful line of the playlet, Bride of Hercules. Mr. Thompson was given capable support by Laurette Allen and Fred Weber. Other numbers included Calisto, the Melodians, George Felix and Lydia Barry, Fiddler and Shelton, Julia Fray, and Musical Johnsons.

Sidney Deane in Christmas on Blackwell's Island headed the bill at the Unique, others being the Nat Nazarro Troupe, Mons. Le Hirt, Dolliver and Rogers, and the Free Setters' Quartette.

Maud, the bucking mule, occupied the stellar position at the Miles. Others were the Four Jig 'Em Ups, the Miles Quartette, George X. Wilson and Camille De Monville, the Herbert Trio, and Gertrude Everett.

At the Dewey the usual large crowds were attracted by The Ducklings.

## DENVER.

The Orpheum 4-9 offered the Carson Sisters, Eleanor Gordon, Hirschhoff Troupe, Five Avolons, Lena Panter, Davey and Poney Moore, and Mabel McCane.

Panage's 4-9 had the Five Spiller Bumpers, Dorothy Lamb co., Four Bands, George Yoman, and Irene Lee.

## TORONTO.

One of the most effective patter singers seen in this city for some time headed the list at Shen's last week in the person of Carter De Haven. Hans Hanne made a very capable accompanist. Louis A. Simon and Grace Gardner have a laughable farce entitled The New Coachman. Myrtle Byrne did some startling sharp-shooting, and the Melody Lane Girls furnished melody for all. The Him Climb, diminutive entertainers: Marceon, Nevada and Marceon, acrobats; Paul Quinn and Joe Mitchell in caricatures, and the kinetograph, with very good pictures, made up the bill.

The Seven Perceps, a troupe of European jugglers, were the headliners at the Majestic. Charles Cartmell and Lauri Harris in Nearly an Actress also pleased. Allan Shaw cleverly manipulated coins to the amusement and surprise of the audience, and the Marco Twins gave a farce that proved a big success. Sophie Turner in room scenes, Gardner and Standard in Vaudeville Follies, Van Hoff, mimic and comedian, and the Poldens, colored entertainers, concluded the entertainment.

The Follies of the Moulin Rouge, featuring Charles Howard, the diminutive Hebrew comedian, made good fun at the Gaiety's last week. The Eight English Dancers, in the olio, were very attractive, and Dorothy Hayden, in her supple turns, was especially well received.

Manager Stair's own co., the Pic Review, in the two-act comedy, The Privileges of 1919, were not only well appreciated, but also drew good business at the Star. Harry Le Van as the star comedian was quite capable for his

part. Clever impersonations and a novelty dance, the Caterpillar, as added attractions, proved a hit.

## DETROIT.

The Temple Theatre 11-17 had one of its big weeks. Grigolati's Aerial Ballet, one of the prettiest acts in vaudeville, held a position of foremost prominence; Tom Swarth was clever as a ventriloquist; Anna Laughlin gave her clever musical act, and the bill was balanced up by the Six Musical Notes, Lancton, Lucier and co., White's Musical Bugs, Fred Zobelie, and the Moorscope.

## KANSAS CITY.

A good, evenly balanced bill at the Orpheum 10-16 drew the usual good crowds who seemed well pleased with the entertainment offered. Tom Saw in his sketch, Pat and Gena, was accorded the headline honors and acquitted himself in his usual amusing way. Lockwood and McCarty, in a piano and singing turn proved clever entertainers, while the violin playing of Rosa Roma, who, by the way, is a Kansas City girl, was another pleasing feature of the bill. Other acts, all of which were well received, were Johnson and Wells, Herbert and Willing, Reed Brothers and the Hamblins.

At the Hippodrome 10-16, Hollo, the roller skate expert, headed the long list of amusements that found much favor with the big crowds. Hollo's big act consisted of a perilous slide down an inclined plane from the roof of the building, leaping a gap and turning a complete somersault in midair. In the vaudeville bill were found Larkin, juggler and slack wire performer, Holzer and Cross, acrobats, and Latina, "the perfect woman." Big crowds were in attendance.

## MILWAUKEE.

A greatly diversified and attractive bill was presented at the Majestic 11-16, and the opening houses were large and testified their approval of the excellent offerings. Adelaide and Johnny Hughes were the headliners, and their act made a hit. The sketch entitled Dobb's Dilemma, presented by Franklyn Underwood and Frances Sloan, well deserves second honors. The other numbers added variety to the bill and were composed of the following acts: The Kamps, Charlene and Charles, Joseph Manning and co., Camille Comedy Trio, Billy Van, and Howard and Lewis.

The Crystal's bill 11-16 pleased large houses. The sketch offered by Mary Hampton and co. made a decided hit. Other numbers on the bill were Four Lorettes, Gilday and Fox, and La Toy Brothers.

## CLEVELAND.

Keith's Hippodrome will have Mrs. Fay the headliner of the following bill 18-23: Four Blanes, Selma Braatz, Clara Belle Jerome, Hastings and Wilson, Marion Carson, Bert Lester and co., and Scott and Wilson.

Edmond Hayes in The Empire will be at the Star Theatre.

The Empire Theatre will have The Lid Lifters 18-23.

The Family Theatre, on Ninth Street, will hereafter be known as the Orpheum, and has been remodeled and is to be run as a 10, 20 and 30 house.

## BALTIMORE.

The Keith bill at the Maryland is made up of Marie Collins, the Sicilian Singers, Newell and Nibilo, Harry and Wolford, Emil Hoch and co., Charles B. Lawler and daughters, Al. Carlton and The Futurist Winner.

Rice and Barton's Big Gaiety co., with Charles Barton, is at the Gaiety, where it will be followed by Clark's Runaway Girls.

A Night in a Bathhouse holds the stage of the Monumental. Next week, New Fashion Plates.

## NEWARK.

Jeane Lasky sent us the best act of the season at Proctor's Theatre 11-16—The Twentieth Century, with sixteen people. The principal singers are Edwin Wilson and Thomas Fair. There is a good-looking chorus. Others on the programme were Irwin Fox, Lillian Shaw, Jones, Grant and Jones, Herr Saona, Jimmy Doherty and Beatrice Harlowe, Frank E. McNish and Thomas Penfold, and L. H. Bond and Laguna.

One of the brightest parts of the programme was the rendering of that old time song, "Silver Threads Among the Gold," by Frank Combs, who appeared in a neat sketch assisted by Muriel Stone. Packed houses.

Manager Currie presented a rattling good programme at the Lyric Theatre 11-16, including Sverga Trio, Henry and Alice Taylor, Foster and Foster, Joe and Sadie Britton, Vincent McCarty and Agnes Major, Emma Krause, Valerno and Lamora, and William Foster.

At the Theatre Theatre Alex. Watson, La Serida, Musical Collins, and Walter Ray.

## LOUISVILLE.

The week of 10 was a prosperous one at the vaudeville and burlesque houses, the attractions being:

The Broadway Gaiety Girls at the Buckingham.

At the Gaiety—The Dainty Duchess was the offering. The Columbia Burlesquers will follow.

Appearing at the Mary Anderson Theatre are Julius Tannen, Ida Grannon, Watson, Cohen and co., Prato's Simian Circus, Clark and Bergman, the Two Arkansas, the Cycling Zanoras, and Lillian Mortimer and co.

## NEW ORLEANS.

The American Music Hall and St. Charles Orpheum, opposing vaudeville houses, are enjoying excellent patronage, demonstrating the fact that competition is productive of results when conducted on first-class lines. Both houses are putting on the best in vaudeville and the public in its appreciation thereof is responding nobly.

At the Orpheum for week 11-17 the bill consisted of Claude Giltingwater and co. in a merry farce entitled A Strengthened Rehearsal; the White Pantser co., acrobatic artists; Wilma Winters, Charles F. Senon, the Five Mowatts, club manipulators; Doherty Sisters, dancers and singers; the Fanny Fox and Fable Circus, Honk and Astor in Frogs Troubles, and motion pictures by the kinetograph. Tossie's orchestra has become a feature and the overture is invariably a musical treat.

The American Music Hall for week 10-16 offered Hone and Evelyn de Fave musicians; W. J. McFerron, monologue; Roland Travers, Prestidigitator; Beattie Greenwood, acrobat; Todor Cameron and Bonnie Gaylord, George A. Bean and co. in a comedy sketch, and Karno's London Comedy co., all meritorious in their particular line.

The short motion picture venture holds its own and in addition to the pictures two clever vaudeville features are introduced.

## VAUDEVILLE.

## VAUDEVILLE.

# WANTED ACTS OF ALL KINDS

FOR

## THE VAUDEVILLE AND MOVING PICTURE CO. of AMERICA

There are none too good or too big  
for us to handle

## 10 Consecutive Weeks Now AND MORE TO FOLLOW

BOOKING OFFICES:

BROADWAY THEATRE BUILDING

1441 BROADWAY, NEW YORK CITY

## JERSEY CITY.

The Holman Burlesquers came to the Bon Ton 7-9 to have patronage with a good show. Andy Gardner and Ida Nicolai head the cast of burlesquers. The olio is good. The Vaudeville Sisters do a clever eccentric dance. The Merry Madmen appeared 11-13 to very large business. Sam Rice is the star comedian, and he is good. Patti Carney is the leading female member of the co. The show is a good one. The original Broadway Comedy Four deserves special mention in the olio. Fay Foster co. 14-16. Follies of the Day 18-20. Wine, Woman and Song co. 21-23.

Business at the Hudson Theatre (Union Hill) is very satisfactory. Appearing in a good bill 11-16 were Thomas E. Shea and co. in a (tabloid) version of Napoleon, John McVaugh and Gertrude Hanna, Emma Chamber and Harry Matheson, Malla and Bart, Dean and Price, and Brown and Walters.

Mack Williams and Ida Segel are a pair of clever eccentric dancers.

Ed. Johnson and Jeannette Buckley, of the Holman Burlesquers, are a bit as a sketch team.

Thomas E. Shea and co. are the recipients of much praise for the clever playlet at the Hudson Theatre (Union Hill). Mr. Shea is a favorite in this vicinity.

Harry Keeler and Joe Barton, of the Merry Madmen co., are doing a neat and good talking and singing act.

## MONTREAL.

The Vital Question, a capital act, which was the biggest item of interest in an exceedingly good bill at Bennett's Oct. 11-16. Bonnie Wynn, Charles and Fanny Von, Henri French were all excellent.

Miss New York, Jr., with a pretty chorus, the usual burlesques and a good olio, was the bill at the Royal.

## LOS ANGELES.

The one big feature at the Orpheum Oct. 4-10 was at the Country Club the Gracery and the songs are splendid. The Arlington Four, singing messenger boys, are back again as strong favorites; Blz. Luciano Lucra, the man with two voices, is making quite a hit; Gardner and Hever appear in a bit of humor and fun which takes; Hyams and Melrose are strong favorites on the hold-over list, and the others were Hayes and Johnson, Cunningham and Mariot, Rose Royal and her posing horse, and the motion pictures.

Glenn's Moving Picture House, which seats 1,000 persons, is packing itself four times a day. A splendid ladies' orchestra and three attractive specialty singers are additional features. Society is catching on to the excellence of the pictures at this house and is leading its patronage.

NEW LONDON, CONN.—Bijou (David Almy, mgr.): 11-16: Good houses greeted Reilly and Bryan, Bennett and Bennett, June Le Veay, Harry Gray, and pictures.—Orpheum (Hollock and Davis, mgrs.): 11-16: The Vynors and pictures to capacity.—Empire (Morgan Brothers, mgrs.): Opened 11 with the Lindberghs, Frank Parker, and pictures to good business. This house, formerly the Nickel, has been remodeled, and should do good business.

LOWELL, MASS.—Hathaway (A. E. Hathaway, owner): John E. Shannon, mgr.: 10-16: Folk and Polk, Billy Coleman, Fette Brothers and co., Jerry, Aleene and Hamilton, Amy Ricard, Lester Loneragan and co., Gillman and Murray, Frey Twins pleased large audiences, 18-23: Great Lester, Douglas A. Flint and co., Williams, Thompson and co.

AUGUSTA, GA.—Well's Bijou (Harry Bernstein, mgr.): 11-16: Gypsy Gordon and co., Bill Dunne, Howard and Alma, Tom and Lillian Lancaster; good business; well pleased. Hoag's Railroad Shows 8 pleased big business. Sells-Floto Circus 14. Barnum and Bailey's Circus Nov. 1.

ALBANY, N. Y.—Proctor's (Howard Graham, res, mgr.): 11-16: Pleading bill which included Avon Comedy Four, Bedford and Winchester, Olcott Trombadoris, Harvey De Voro Trio, Van Cleave and Denton, Mr. and Mrs. Gene

Hughes, Wentworth and Vesta; capacity business.—Majestic (Emil Berches, prop. and mgr.): Vaudeville and picture house; packed at each performance.

MARYSVILLE, CAL.—PICTURANA (May Arlington, mgr.): Closed 5; opened 9; new management, Frank Root; moving pictures and vaudeville.—Gem (Dr. Gardner, mgr.): Opened every night; Biograph and vaudeville.—Grand (W. H. Groom, mgr.): Biograph and vaudeville opened three nights in week.

WILLIAMSPORT, PA.—Family (Fred M. Lamsie, owner and mgr.): 11-16: Cavanaugh, Payton and Wilson, John Dunn, Wilhelma Francis and co., Musical Forecasts, Edward Clark and His Wandering Widows, Phasma to large and appreciative audiences.

CHATTANOOGA, TENN.—ANDOVER (W. S. Albert, mgr.): 4-9: La Dicit, Marty Healy and Minerva Adams, the Milliards, Gunn and Satchell, Don Carney, Boyd and Allen pleased good business. 11-16: Sarah, the Rosses, Ida Russell and Grace Rhoads, Ray W. Snow, Dallas Rosses.—Lyric (H. A. Neal, mgr.): 4-9: Lalo Milton and co., Sheller and Jones, Hesser, Gertrude Van Dyke, Frank Maddox pleased fair business. 11-16: Monte Wolf, Great Lawrence, Ned Norton, Shelly Trio, Frank Maddox.—Pastime (Fred Knapp, mgr.): 4-9: Bobbie Parkinson, Margaret Roberts, Hightown and Miller cleared fair business.

11-16: Goldie Beach, Miller and Parkinson, Will Eake, and The Midnight Burglar.

BANGOR, ME.—Gaiety (Stephen Bonnett, mgr.): 4-9: Le Compt, Krausda and Joh. Haviland and Thornton, Leslie Thurston, Silver and Sands. 11-16: Andrews and Abbott co., Buckley and Anderson, McAdams and His Talking dog, Spike, the Chamegoon, Hoyer and Walters. 18-23: Curtis and Only, Chester Blodgett Johnson, Clyde Bates and co., Casper Weiss and Queen Mab, Maxwell and Holden.

ACKENS (Ackens and Blood, mgrs.): Three Daughters Helen and Corinne Mosser, Edith Mantrou, Ben Hilbert, George E. Austin and co. 11-16: Webb's Reluctant Slave, Rube Dickinson, Aerial Bartlett, Keegan and Mack, Emilio Chevrolet.

ATLANTA, GA.—Orpheum (Hugh L. Cardosa, mgr.): Excellent bill. 4-9: The Sheeders, Bert French and Alice Eiss, Frank Greth and Daigey, Helen and Corinne Mosser, Edith Mantrou, Ben Hilbert, George E. Austin and co. 11-16: Webb's Reluctant Slave, Rube Dickinson, Aerial Bartlett, Keegan and Mack, Emilio Chevrolet.

BUTTE, MONT.—Orpheum (G. N. Sutton, mgr.): 4-9: Edwin Stevens and Tina Marcha, Howard's Musical Canines and Sheldons, De Haven Sextette, Carmen Troupe, Everett Brothers, Milt Wood, Walter Lewis, H. H. Harriman and Florence Burnamore. 11-16: The Devil and Tom Walker, Ben Welsh, Ditty-Reddy Troupe, Patrice and co., Vittoria and Gergetta, Chassino, Hoskins Sisters.—Majestic (W. J. Swartz, mgr.): 4-9: Alexander Von Mital and Ida Maynard, Inna and Lorella, Josephine Gassman and Pickaninies, Mr. and Mrs. W. W. O'Brien, Rusticans Trio. 11-16: W. G. Hoeder, Johnnie Hoyer and Jeannette Moser, Nellie Burd, George A. Wood, Tom Linton and His Jungle Males.—Emire (L. M. Quinn, mgr.): 4-10: Castlett and Hall, Thorton Trio, McCabe and Vogel, Tobie Stark, O. Desmarais, Prebia Olroux. 11-17: Fox and Summers, Three Koles, Lester Brothers, Maxine Trio, Prebia Olroux, N. O. Moore.

WATERTOWN, N. Y.—Antone (A. J. Colburn, mgr.): 11-16: Sarda and Blitchman's Dog Circus, Harry Ryan and co.; big hits, to R. H. O.—Bijou (Kershaw and Ivins, mgrs.): 11-16: Miss Elmore, Huckleberry Charles, Beck and Geck, Kershaw and Ivins in good business; closed—Wonderland (H. B. Hooper, mgr.): Billy Munn 11-16 to fine business.

NEWPORT, R. I.—Orera House (Willis B. Holmes, res, mgr.): 11-13: Guy Bartlett and co., Ivy and Ivy, Morrissey and Grant; capacity business.

PENSACOLA, FLA.—Orpheum (G. A. Vaccovich, mgr.): 4-9: Isabelle Vaughn, Patterson and Price, Charles and Madeline Dunbar to splendid business.—Gem: The Orpheum is now the only vaudeville house in the city, 52.



**B**ERNARD NOVE (Felix Dumas) takes great pleasure in announcing that he has secured exclusive publishing rights for the United States and Canada of the Star Music Publishing Co., Ltd., of London, Eng., Catalogue, Musical Pieces, Etc., and all future Publications of the above mentioned firm.

**Every number is  
fully copyrighted  
and protected**

# WARNING

**Singing rights for  
every number pos-  
sively restricted**

## Artists Singing Our Successes This Season

I CAN SAY TRULY RURAL,  
Sung by Will West in Chas. Froh-  
man's Great Success, "The Dollar  
Princess."  
GET MARRIED THE SAME AS ME,  
Sung by Miss Alice Lloyd.  
I'VE GOT A SPOONY OONEY FEEL-  
ING, Sung by Miss Claire Romaine.  
SWING ME HIGHER, OBADIAH,  
Sung by Miss Lillie Lena.  
HAVE YOU GOT ANOTHER GIRL  
LIKE MARY?  
Sung by Miss Lillie Lena.  
ONLY A THIN CHALK LINE,  
Sung by Miss Lillie Lena.  
THE LADY BURGLAR,  
Sung by Miss Mabel Phyllis Irving.  
WHAT A SHAME,  
Sung by Miss Mabel Phyllis Irving.  
THAT'S HOW YOU OUGHT TO  
SEE IT,  
Sung by Miss Mabel Phyllis Irving.  
NOBODY'S SATISFIED,  
Sung by Miss Carrie De Mar.  
MARY MET THE STRANGER ON  
THE RAILROAD,  
Sung by Miss Carrie De Mar.  
DON'T POKE YOUR TONGUE OUT  
AT ME,  
Sung by Miss Carrie De Mar.  
I WANT MR. SCHNEIDER,  
Sung by Miss Carrie De Mar.  
I'LL SAW HIS SEE-SAW DOWN,  
Sung by Mr. William Gould.  
SHIP AHOY, Sung by Miss Nellie Waring.  
IT'S ALL OVER WITH THE MEN,  
Sung by Miss Nellie Waring.  
OH! GEORGE, TELL THEM TO  
STOP THE FLIP FLAP,  
Sung by Miss Daisy (Lloyd) Wood.  
WHEN I WALK DOWN FIFTH AVE-  
NUE, Sung by Miss Grace La Rue.  
SAILING IN MY BALLOON,  
Sung by Miss Chummie La Mara.  
SEA, SEA, SEA,  
SANDY,  
WHAT A DON,  
I'VE BEEN OUT WITH CHARLIE  
BROWN,  
Sung by Mr. George Lashwood.  
American Début, American Music  
Hall, Week Dec. 6th, '09.

*Would like to negotiate with first-class  
Managers and Artists for the follow-  
ing reserved hits new for America:*

I'LL LET THE WORLD GO BY.  
I CAN'T REACH THAT TOP NOTE.  
PETER'S GONE TO FIND THE  
NORTH POLE.  
THE FELLOW THAT LOOKS LIKE  
ME.  
WHAT'S THE USE OF KNOCKING  
AT AN EMPTY HOUSE?  
FINE FEATHERS MAKE FINE BIRDS.  
LAUGHTERLAND.  
THE WORLD WILL STILL GO ROLL-  
ING MERRILY ON.  
A DEBT YOU CAN NEVER REPAY.  
I WISH THE LITTLE GIRL I LOVED  
LOVED ME.  
HE STARTED IN A VERY SMALL  
WAY.  
WE ALL CAME IN THE WORLD  
WITH NOTHING.  
YOU CAN'T DO WITHOUT A GIRL.  
BEWARE! BEWARE!  
YOU WONDER WHY I LOVE YOU.  
THE BUMBLE BEE IN THE APPLE  
TREE.  
THEY ALL HAD TO GET OUT IN  
THEIR NIGHTIES.  
D'YOU KNOW MY GIRL?  
I WANT TO BE MORE THAN A  
FRIEND.  
WHEN YOU'VE GOT A GIRL.  
CHEER UP! NOBODY'S GIRL.  
THE PICTURE POSTCARD GIRL.  
OH! THOSE GIRLS.  
MY PRETTY LITTLE PIECE OF  
DRESDEN CHINA.  
OH! JOHNNY, THERE'S A LOCKET  
IN YOUR POCKET.  
I DON'T CARE IF THERE'S A GIRL  
THERE.  
ANYWHERE WILL DO.  
MISTER WRIGHT, YOU'RE WRONG.  
SO-SHI (WHY ARE YOU SO SHY?)  
IF YOU MEAN WHAT YOU SAY,  
GOOD BYE.

HOMELAND (IRELAND) GOOD  
BYE.  
DON'T PUT YOUR UMBRELLA UP  
BEFORE IT STARTS TO RAIN.  
A TO Z.  
PUT ON YOUR OLD GREEN BON-  
NET.  
MOLLY MALONEY.  
THE VERY FIRST GIRL I SEE.  
I'M COMING YOUR WAY HOME.  
IF YOU DON'T SUCCEED, WHAT  
MATTER?  
WHEN YOU'RE MARRIED, GIRLS.  
EVERY MORNING I MEET ROSA.  
I CAN'T KEEP AWAY FROM THE  
GIRLS.  
THE SAME OLD PARK.  
TAX THE BACHELORS.  
WHERE HAVE YOU BEEN TO, MA-  
TILDA?  
I CAN PICTURE POLLY HANGING  
UP THE HOLLY.  
IF YOU'D ONLY SAY A LITTLE LESS  
AND DO A LITTLE MORE.  
DON'T LET THEM KNOW YOU'RE  
POOR.  
WHEN THE LILAC BLOOMS IN  
SPRINGTIME.  
PRIMROSE.  
MABEL WAS A NICE GIRL.

### Instrumental

INTERMEZZO. PEARL FEATHER.  
WALTZ. CUPID BELLS.  
COUNTRY DANCE. LA TEMPETE.  
MARCH, TWO STEP. BABY'S PA-  
RADE.

### High Class Songs

THE LAUGHING CAVALIER.  
(A) SHADOWS OF EVEN. (B) UN-  
TIL I AWAKE.  
MY LAND OF SUNSHINE.

# NOVE MUSIC PUBLISHING CO.

**BERNARD NOVE, Manager**

**Suite 400-401 Regal Building**

**1367-69 Broadway, New York**

**LONDON,**

**CH CAGO,**

**SAN FRANCISCO**

**and**

**TORONTO**

**Cable Address, "Soegonia," New York**

**Telephone, Murray Hill**

TO CORRESPONDENTS

As Tuesday, Nov. 2, Election Day, will be a legal holiday, THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 6. Correspondents, therefore, are requested to forward their letters for that number at least twenty-four hours in advance.

Correspondence

ALABAMA.

**BIRMINGHAM.**—JEFFERSON (R. S. Douglas, mgr.): Al. 4, Field 4, 5; good co. and business. George M. Cohan in the Yankee Prince 6; was well received by S. R. O. St. Elmo 8; poor co.; fair business. Devil's Auction 8; poor co. and business. David Warfield in the Music Master 11, 12. Louis James 13, 14. The Climax 15, 16.—HJOU (M. L. Benson, mgr.): Severin De Deyne in Pierre of the Plains 4-9; excellently presented by strong co. Joe Morris in Too Many Wives 11-16.—VIRGINIA (H. B. Kelly, mgr.): Mabel Paige and co. in How Flipper Was Flopped 4-9; pleased good business. Same co. in Raffles 11-16.

**TUALOOSA.**—ELKS' AUDITORIUM (Jno. V. Brady, mgr.): Harry Beresford in Who's Your Friend? moderate business; traction made enormous hit. Lionel Lawrence in Forgiven 5; moderate business; moderate satisfaction. The Devil's Auction 9; good business; audience somewhat disappointed; Winifred Green secured heavily. The Jeffersons in The Henrietta 20. St. Elmo 25. May Stewart 26.

**MONTGOMERY.**—GRAND (W. R. Mattie, mgr.): George M. Cohan in the Yankee Prince 8 delighted packed house. The Devil's Auction 11. A Gentleman from Mississippi 12. Al. G. Field 13. Louis James 16.

**MOBILE.**—THEATRE (J. Tanenbaum, mgr.): George M. Cohan in the Yankee Prince 9; excellent co.; delighted capacity house; S. R. O. A Gentleman from Mississippi 14. Al. G. Field's Minstrels 15, 16.

**SELMA.**—ACADEMY (William Wilby, lessee and mgr.): Dark 3-9. Devil's Auction 12. A Gentleman from Mississippi 13. Louis James 15. Al. G. Field's Minstrels 18.

ARKANSAS.

**TEXARKANA.**—GRAND (Ehrlich Bros. and Coleman, owners and mgrs.): Clarence (Greenblatt, local mgr.): The Sweetest Girl in Dixie 8; no house; storm. The Wolf 9; matinee and night; very good business; capable co. The Alaskan 12. When His Wife's Away 13. Cow Puncher 14. Soul Kiss 15. Tempest and Sunshine 19. Tim Murphy 20. Al. H. Wilson 23.

**LITTLE ROCK.**—CAPITAL (Jno. P. Baird, mgr.): Land of Nod 8; fair performance and business. Wolf 9; good performance and business. When His Wife's Away 9; poor performance and business. Traveling Salesman 10; good performance, to capacity. Alaskan 14. Tim Murphy 15, 16. Blanche Walsh 19. H. Wilson 20, 21. Woman of Mystery 20. York and Adams Nov. 1.

**JONESBORO.**—EMPIRE (W. W. Hetherington, mgr.): Forgiven 20. Wood Sisters 21-23. Gertrude Ewing co. 28-30. Louis James Nov. 12. The College Boy 13. The Final Settlement 18. The Sweetest Girl in Dixie 19. The Royal Chase 30. Moses, Prince of Egypt, pleased small house 5. Robert Dalton in When His Wife's Away 6; pleased fair business.

**FORT SMITH.**—GRAND (C. A. Lick, mgr.): The Land of Nod 8; good performance and house. The Cow Puncher 9; pleased a fair audience. The Fulton Stock co. will open a winter's engagement 11 in Al. Pine Ridge.

**PINE BLUFF.**—ELKS' (C. E. Philpot, mgr.): Land of Nod 5; good performance; fair business. Nettie Bourne 8; fair co.; poor business. Robert Dalton 12. Tim Murphy 18. Great Divide 22.

**HOT SPRINGS.**—AUDITORIUM (J. Frank Head, mgr.): Land of Nod 7 pleased good business. When His Wife's Away 11. The Traveling Salesman 12. The Alaskan 13. Tim Murphy 17.

ARIZONA.

**TUCSON.**—THEATRE (E. Drachman, mgr.): The Traveling Salesman 28.

CALIFORNIA.

**OAKLAND.**—MACDONOUGH (C. P. Hall, mgr.): Blanche Bates in The Fighting Hope 4-9; Miss Bates a great hit; co. very satisfactory. Due attendance. Fifty Miles from Boston 10. A Gentleman from Mississippi 11-13.—LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented All on Account of Eliza 4-10; good performance, to increased attendance. The Half Breed 11-17.—BROADWAY (G. C. Smith, mgr.): Ferria Hartman in The Yankee Consul and The Mayor of Tokio 4-10; well rendered; chorus well trained and handsomely costumed; big business.

**MARYSVILLE.**—THEATRE (Frank C. Atkins, mgr.): The Girl Question 6 (H. H. Frazer, mgr.): fair business; poor co. A Gentleman from Mississippi 11. Parsee and Mason 16. Three Twins 29. The Time, the Place and the Girl Nov. 1. Third Degree 6. Sousa's Band, matinee, 12.

**PRESNO.**—OPERA-HOUSE (R. G. Barton, mgr.): Koff and Bill in Dream City Sept. 30-1. packed houses both evenings. A Knight for a Day 6. A Gentleman from Mississippi 7.

**COLORADO SPRINGS.**—GRAND (S. N. Nye, mgr.): Polly of the Circus 5 to S. R. O.; co. excellent and performance best we have had in the particular line. Sousa's Band, matinee and night, 16. Henrietta Grossman in Sham 18. Mrs. Leslie Carter, matinee and night, 23; undecided as to what she will put on for matinee, but probably her new play, Vesta Herve, at night. International Opera co. 25, 26, with matinee 20. Man of the Hour 20.

**ASPEN.**—WHEELER OPERA HOUSE (Ed-

gar Stallard, Mr.): Moving pictures and illustrated songs 1-10; Biograph, Selig, Pathe, and Edison films; good business.—ITEM: Manager Stallard has not as yet announced his plans for the season, but the theatrogoing public seems to be demanding that he look outside co., and the outcome is watched with great interest.

**CHICKLEY.**—OPERA HOUSE (W. F. Stephens, mgr.): Polly of the Circus 7; pleased excellent business. Royal Chef 20. The Man of the Hour 27. Texas Nov. 2. The Soul Kiss 3. A Stubborn Cinderella 9. A Gentleman from Mississippi 12.

CONNECTICUT.

**HARTFORD.**—PARSONS' (H. C. Parsons, mgr.): The Round Up finished its week's engagement 9 to satisfactory business. May Robson in her merry success. The Rejuvenation of Aunt Mary 11, 12, repeated the success of a former engagement; a very large and thoroughly appreciative audience greeted Mrs. Fiske and her talented co. 13 in Salvation Nell, and the rare treat held the attention of the audience to the final curtain. Aside from the finished work of the star, Holbrook Blinn, W. T. Clarke, Gilda Varese, and Winifred Voorhees contributed largely to the success. The scenery of each act was most complete. Kitty Grey 15, 16. Victor Herbert's Orchestra 18. Stubborn Cinderella 19, 20. De Wolf Hopper 21. The Thief 22, 23.—HARTFORD (H. H. Jennings, mgr.): The amusing musical comedy, The Motor Girl, thoroughly pleased good sized audiences 11-13; it was given a genuine metropolitan production with augmented co. and special scenery. Georgia Caine, who sang the leading parts, was obliged to retire temporarily from the cast on account of a severe cold, and her part was admirably taken, at short notice, by Melissa Ten Eyck, sang and acted the part excellently, filling the time until Adele Ritchie joined the co., which she did here, appearing in the final performance with great success. The Heart of Alaska 18-20. The Bachelor 21-23.—ITEM: Dramatic Editor W. A. Graham, of the "Courant," known by all managers, is dividing the week between his native soil in the heart of Maryland and the Friars' Club.

DUMONT.

**BRIDGEPORT.**—JACKSON'S (Ira W. Jackson, mgr.): The Girl of the Golden West 7; had the Belasco touch, but lacked the Bates merit. The Girl from Rector's brought an untimely Frederick of erstwhile comic opera favor; for that let it be credited. Looked at from Northern eyes, The Classman is an unsavory play, even as given. Mrs. Fiske opened her season here 11 to a notable audience, whose only regret was that Salvation Nell did not permit handsomer (not more elaborate) mountings. Both Mr. Fiske and Mr. Sheldon were on hand to see things under way. Burns Johnson pictures 12, 13. The Yankee Doodle Detective 15. May Robson in The Rejuvenation of Aunt Mary 16, 17. Madame Schumacher in concert 19. The Smart Set 20. Eight Bells (will it ever stop ringing?) 21. De Wolf Hopper in The Matinee Idol 22. Minnie Victorson in This Woman and This Man.

WILLIAM P. HOPKINS.

**NEW HAVEN.**—OPERA HOUSE (J. T. Hendricks, mgr.): The Round Up 11-16; excellent business and fine co. De Wolf Hopper in The Matinee Idol 18. May Robson in The Rejuvenation of Aunt Mary 19, 20. The Thief 21. A Stubborn Cinderella 22, 23.—VICTORSON (E. D. Victorson, mgr.): Mrs. Fiske 13 in Salvation Nell; very fine co. supporting Mrs. Fiske, whose work was of the usual high order; fair business. The Heart of Alaska, matinee and night, 15; good co., but poor patronage. The Motor Girl, with Adele Ritchie (return engagement), 16-18; this play had its premiere here and the return was well received; Miss Ritchie made her initial appearance in the piece 16 and was splendidly received. Victor Herbert and orchestra, with Madame Charlotte Macdonough, sang. The Leroy pianiste, special matinee 18. The Idols 19, 20. Charles Cherry in The Bachelor 22, 23. E. J. TODD.

**NORWICH.**—BROADWAY (Mrs. W. Jackson, mgr.): The Servant in the House 9; drew only a fair sized house; one of the best performances of the season by a co. that compared very favorably with the original cast. The work of Creston Clark, Charles Dalton, G. Harrison Carter, George Irving, Henry Travers, Lizzie Hudson Collier, and Frances Jordan was fine, and the audience was very enthusiastic. A Stubborn Cinderella 13; packed audience and it was given a good presentation by a fairly capable co. Harry Stone, Grace Edmond, Lillian Goldsmith, and Lester Crawford were all pleasing, while the chorus was large and agile, and the scenery and costumes were bright and pretty. Broadway Idol 14. St. Elmo 16. The Traveling Salesman 19.

**NEW LONDON.**—LYCEUM (Walter T. Murphy, res. mgr.): The Servant in the House 8; excellent, to good business. Otis Harlan in The Broken Idol 13; enjoyed by large house; co. very good. A Stubborn Cinderella 14; good co. and business. St. Elmo 15. The Gay Hussar 16. The Fire Brigade 17. The Traveling Salesman 20.—ITEMS: James O'Neill closed with The White Sister 9, and was in town looking after his real estate 11-14.—Harry C. Browne left for New York to rehearse with As Through a Window.

**WATERBURY.**—POLI'S (Harry Parsons, mgr.): The Girl from Rector's 7; attracted large audience. Grace George and her co. appeared in A Woman's Way on 8 before an audience which filled the theatre. A Girl of the Mountains 9, to good business. The Girl of the Golden West 11, to a fair sized audience. May Robson in The Rejuvenation of Aunt Mary 13 pleased a large audience. George P. Huntley in Kitty Grey 14. Billy the Kid 15, 16.

**WILLMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): The Old Homestead 8; S. R. O.; Edward L. Snader followed Denman Thompson's work very closely; quartette best ever heard. Yankee Doodle Detective 11; small audience. Eight Bells 13; reviewed up-to-date; pleased packed house. St. Elmo 14. Daniel Sully 25. This Woman and This Man 28.

**MIDDLETOWN.**—MIDDLESEX (Henry Engel, mgr.): St. Elmo presented by Irene Gammell, Edgar Lewis, and a competent co. 13 to fair business. Brothers Byrne in Eight Bells 14 to usual business. The Traveling Salesman 15.—ITEM: Matt Hanson, Peary's aid, delivered his first and only lecture in New England here 16.

**MERIDEN.**—POLI'S (William Clark, res. mgr.): The Girl from Rector's 9 to a large and pleased audience. Vaudeville and motion pictures 11-16, except 14. James Murtha, Elsie Newbern and co. May Robson in Aunt Mary 14 to a well pleased audience. A Stubborn Cinderella 18. De Wolf Hopper 20.

**NEW BRITAIN.**—RUSSIAN LYCEUM (T. J. Lynch, mgr.): Leigh De Lacy 4-9 had

LADIES, DON'T WORRY! We can clean your gown in 3 hours if you need it.

SCHWARZ FORGER

CLEANERS OF FINE GOWNS  
704 Eighth Avenue Near 64th Street, N. Y.  
Phone 1788 Bryan 19 Branch Stores in New York City

AT LIBERTY FOR STOCK

WILLIAM H. STARKEY

Leads and Heavies, late of "Leigh De Lacey," Bowdoin Sq.; Schiller Players. Address 707 13th Street, Norfolk, Va. Wife and boy travel with me.

very prosperous engagement. St. Elmo 12 seemed to please well billed house. Eight Bells 15. Yankee Doodle Detective 16. May Robson 18. De Wolf Hopper 19.

**DANBURY.**—TAYLOR'S OPERA HOUSE (W. R. Hamilton, mgr.): St. Elmo 11; good co.; small house. A Girl of the Mountains 13; average co. and performance. Eight Bells 15. His Honor the Barber 19. May Robson in The Rejuvenation of Aunt Mary 21.

**WINSTED.**—OPERA HOUSE (Mills E. Norton, local mgr.): The Girl of the Golden West 12; pleased a large house. Billy the Kid 13; small business; fair performance. Eight Bells 16. May Robson 23.

**PUTNAM.**—BRADLEY (Kiebart and Stineburg, mgrs.): The House of a Thousand Candles 11; fair co. and good business. The Traveling Salesman 18. The Third Degree 25.

DELAWARE.

**WILMINGTON.**—AVENUE (Conness, Edwards and Roth, mgrs.): Leah Kleschna 12-17. The Heir to the Hoohah 19-24; good houses. Margaret Pitt, as Leah Kleschna, captured the audience, and Marc Macdermont was strong. Lynn Hammond as Kleschna was weak at the first performance and very strong after.

FLORIDA.

**JACKSONVILLE.**—DUVAL (W. L. Delcher, mgr.): Brewster's Millions 4, 5, pleased its usual large audiences here. Human Hearts 6; fair show and business.—DIXIE (Joa. H. Bugbee, mgr.): Ruth Haynor co. opened this popular house again with St. Elmo 4-9 and delighted good houses the entire week. Same players in Beware of Men 11-16. Miss Baynor's charming personality wins every one who sees her.

**PENSACOLA.**—OPERA HOUSE (John M. Coe, mgr.): Dark 4-9. Al. G. Field's Minstrels 14. E. A. Fisher in The Gentleman from Mississippi 15. Louis James in Henry the VIII 18.

GEORGIA.

**ATLANTA.**—GRAND (H. L. and J. L. De Give, mgrs.): The Al. G. Field's Greater Minstrels Sept. 24, 25; excellent co. to S. R. O.; each performance. Harry Beresford and good co. 5, 6 in Who's Your Friend; fair business. George M. Cohan and excellent co. in The Yankee Prince 7 to capacity. Human Hearts co. 9 to fair business. Louis James in Henry VIII 11, 12. David Warfield in The Music Master 13-16.—LYRIC (Henry L. De Give, mgr.): The Kilroy Britton co. with Raymond Paine, in The Candy Kid 4-9; good co. to fine business. David Higgins in Captain Clay of Missouri 10-16.

**AUGUSTA.**—GRAND (Harry Bernstein, res. mgr.): A Gentleman from Mississippi 6, with matinee; excellent, to medium business. Louis James 7 in Henry VIII, and The Jealous Wife, matinee; good business; well pleased. Harry Beresford 11, with matinee, in Who's Your Friend; delighted; light houses. The Man of the Hour 15. The Devil's Auction 16. David Warfield 18. Strongheart 20. Charles H. Handford 21. Bailey and Austin 22. Olga Nethery, solo 23.

**MACON.**—GRAND (D. G. Phillips, mgr.): Al. G. Field's Minstrels 7 with matinee; pleased capacity houses both performances. Human Hearts 8; poor, to small house. A Gentleman from Mississippi 9; good co., to fine audience. Brewster's Millions 12. Devil's Auction 14. Harry Beresford in Who's Your Friend 17. David Warfield in The Music Master 21.

**BRUNSWICK.**—GRAND (W. A. Finney, mgr.): Al. G. Field 9; played to a large house; performance not up to standard. St. Elmo 12; performance satisfactory; good house. The Man of the Hour 23.

**ATHENS.**—COLONIAL (Goriatowsky Bros., lessees; A. J. Palmer, res. mgr.): Harry Beresford in Who's Your Friend? 8; delighted small audience. Brewster's Millions 13. Coburn's Minstrels 15. Charles B. Handford 20.

**NEWNAN.**—AUDITORIUM (C. L. Baker, mgr.): Human Hearts 12; excellent co.; good business.

IDAHO.

**BOISE CITY.**—NEW PINNEY (James A. Pinney, owner; Walter Mendenhall, manager): Emma Bunting in Lena Rivers 5; splendid performance; drew a big house; Miss Bunting fine actress. Grand opera 11, 12. Cat and Fiddle 13, 14. Cleveland co. 15, 16. Curtis Stock 18-23. South Broadway 28.—TURNER: Sylvia's Romance 4-9; good business.—ITEM: Van Auler Pringle has leased the Turner, and hereafter it will be run by the Marlow Stock Co. Box, Levee and Star all doing a healthy business. Riverside Park will be run in connection with the Intermountain State Fair 11-16, with the Fall of Jericho and big fireworks; expect big crowd of people from all over the State.—Caldwell, 30 miles away, located 1884, after advent of Oregon Short Line, quite a city to-day; county fair 14. Texas Day 7; big crowd went down on Interurban; their fruit, vegetable and floral display was far superior to anything in the East.

**WALLACE.**—MASONIC TEMPLE (C. A. Keating, mgr.): Old Kentucky Home 9; to fine business. Commencement Days 13. John E. Young in 14. Texas Day 7. Omaha Farming in Cameo Kirby 20. Just Out of College 21. The Talk of New York 23. Human Hearts 30. The

AT LIBERTY

EDMUND FLAIG

ELEANORE LeCROIX FLAIG

Character People of Ability  
Can join on wire. Past three seasons, Ninety and Nine Co.  
Address Park Theatre, Indianapolis, Ind.

MAY BUCKLEY

Leibler & Co.

A Song on the Polar Conroversary  
THE TALE OF A WHALE

By SAM ADAMS  
"Clever and catchy." "Hits it off to perfection."  
"Bright, merry and tuneful." Easy range—suits any voice. Waits time. Professional copy sent to any address on receipt of ten cents (no stamps). Address SAM ADAMS, Butler Exchange, Providence, R. I.

MRS. COHEN

Between  
629 6th Ave. 36th & 47th St. N. Y.  
PHONE 4676—MURRAY HILL  
Some Very Fine Evening Gowns on Hand.  
Special prices to the THEATRICAL Profession

Ladies' Wardrobers

1038 Blue Island Ave. Chicago

Slightly Worn Gowns

WANTED—FIRST-CLASS ATTRACTIONS

Write or wire for time. Season 1909-10.  
J. H. FRIEDMAN, Mgr.; Caldwell, Ohio.

ILLINOIS.

**WAUKEGAN.**—SCHWARTZ (John Wingfield, mgr.): Pagoda 2; fair, to light business. The Man from Home 3; excellent, to capacity. The Flints, hypnotists, pleased big business 4-10. Three Weeks 11; very good, to light business. Gay New York 16. The Girl Question 18. Hickman-Hessy co. 18-24.—ITEM: Joe Howard is spending the week in Waukegan looking after his and Mabel Harrison's interests and is negotiating for the purchase of a site for a new theatre which they contemplate building soon.

**SPRINGFIELD.**—CHATTERTON (Chester H. Rice, res. mgr.): Meadowbrook Farm 3; fair co. and big business. Blue Mouse 4-8; excellent co. and packed houses. Southern Cinderella 7-9; splendid co. and S. R. O. Wizard of Wiseland 10; fair co. and business. The Gay Morning Glories 12. Girl from U. S. A. 17. The Man from Home 20. Sheehan Grand Opera 21. Lew Dockstader's Minstrels 23, 24.—MAJESTIC (G. L. H. Wilson, res. mgr.): Hales in Toyland 3-6; very good and packed houses. Finny Ruffles 7-9; excellent co. and packed houses. The Right of Way 10-13. The Merry Widow 14. Broadway After Dark 15-16. Cowboy Girl 17-20. Graustark 21-23.

**DECATUR.**—POWERS' OPERA HOUSE (Thomas Roman, mgr.): A Stubborn Cinderella 5; pleased fair house. Al. H. Wilson in Meta in Ireland 6, 7 to excellent business. Blanch Deyn in The Blue Mouse 8; was well received by an enthusiastic audience. The Wizard of Wiseland 9 to fair business. Cohan and Harris' Minstrels 11 pleased fair house. Henry Woodruff in The Prince of To-Night 12 to a capacity house.—ITEM: The Illinois Convention of Bankers reserved the entire lower floor.—The French Follies 13 to fair business.

**PEORIA.**—GRAND (S. B. Harrington, res. mgr.): The Minister's Daughter 10; good drama; pleased. The Man from Home 15, 16. The Pasha 17. Marie Cahill in The Boys and Betty 18.—MAJESTIC (Henry Summeyer, Jr., res. mgr.): Hales in Toyland 7-9; good business; co. excellent. Broadway After Dark 10-12; pleased. The Merry Widow 13; solid business; biggest attraction ever at house. The Right of Way 14-16. Under Southern Skies 17-20.—CLAREMONT: U. S. Marine Band 9, to good business.

**CHAMPAIGN.**—WALKER OPERA HOUSE (M. Human, lessee; S. Kahl, mgr.): Monte Carlo Burlesques 7; good co. and packed house. Al. H. Wilson in Meta in Ireland 8; good co. and well pleased house. Right of Way 9; excellent co. and big house; well pleased; matinee afternoon well attended. Donald Robertson in The Art of Life 11. George M. Cohan in Little Johnny Jones 13. Henry Woodruff in The Prince of To-Night 14.

**GREENUP.**—REWART (A. W. Ratten, mgr.): Daniel Boone Sept. 24; fair co., to big business. Married in Haste 9; fine performance to excellent business. Meadowbrook Farm; fair co. and business. Cry Baby 16. Tempest and Sunshine 22. Girl from U. S. A. 28.—ITEM: Charles Yago closed 7 with the Hymnists Stock co. and returned to his home in this city.

**BLOOMINGTON.**—COLISEUM (P. M. Raleigh, mgr.): The Monte Carlo Girls 9;

pleased his business. Duncan's Hypnotic Comedy co. 11-18; good, to good business. Buses to Arizona 18. Walter Danrosch and the New York Symphony Orchestra 24.—ITEM: George Chatterton has leased this house until the completion of his new one.

**QUINCY.**—EMPIRE (W. L. Busby, res. mgr.): Sousa's Band 8; large and enthusiastic audience; excellent concert. The Gay Morning Glory Burlesques 9; pleasant, good-sized house. W. B. Patton in The Blackhead 10, matinee and evening, to good business and satisfaction. Jane Kyrle 13. The Man from Home 23, 24.

**PRINCETON.**—APOLLO (E. L. Balder, mgr.): H. L. Sharp, res. mgr.; Central Grand Concert co. (lecture course) 7; pleased a full house. As You Like It 11. The Prince of To-Night 15. Lyman Howe 21. Layton Opera co. 26. Man from Home 20. Red Men's Free Street Carnival (South End) 14-6.

**GALESBURG.**—AUDITORIUM (F. B. Pownall, mgr.): Paid in Full 7; delighted large house. Gay Morning Glories 8; good house; fair. The Little Homestead 9; fair business. William Owen in The Merchant of Venice 15. The Blackhead 16.

**JACKSONVILLE.**—OPERA HOUSE (L. P. Anderson, mgr.): Burleigh-Cash co. 11 in Winchester; good co.; fair attendance. Driven from Home 12; strong play; good house. Son of Toll 13; good play; well attended. Daughter of Satan 14; strong play, to overflow house.

**ALTON.**—TEMPLE (W. M. Savage, mgr.): Sousa's Band 7 pleased big house. Tempest and Sunshine 9; capacity matinee; fair night; both satisfied. Cohen and Harris' Minstrels 10; two S. R. O. houses; big hit. Daniel Boone On the Trail 13. Jane Kyrle 15. Way Down East 16.

**ELGIN.**—OPERA HOUSE (F. W. Jencks, mgr.): The Man from Home 11; elegantly staged and well acted; pleased good business. The Minister's Daughter 15. Callaghan Vaudeville co. 22, 23. Pagoda Musical Comedy co. 20-25.

**EDWARDSVILLE.**—WILDEY (A. G. Tuxhorn, mgr.): Harry Scott co. presented The Girl from the U. S. A. 8; good co. and business. William F. Mann presented Tempest and Sunshine 11; good co. and business; pleased.

**TAYLORVILLE.**—ELKS' (Jerry Hogan, mgr.): Laurant, the Magician 8; pleased large audience. Tempest and Sunshine 13. The Man from Home 18. Married in Haste 21. Vaudeville and moving pictures on all open time.

**LA SALLE.**—OPERA HOUSE (E. C. Zimmerman, mgr.): Girls 2; gave excellent satisfaction. Just a Woman's Way 3; did good business. The Man from Home 14. A Prince of To-Night 17. Time, Place and the Girl 20.

**ROCKFORD.**—GRAND (George C. Sackett, mgr.): The College Boy 2; fair house. The Man from Home 8; pleased large house. Bopco in Arizona 9; fair house. In the Bishop's Carriage 10.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Minister's Daughter 11; fair business and satisfaction. Martin's Uncle Tom 28.

**STERLING.**—ACADEMY (W. F. Lott, mgr.): The Gypsies, hypnotists, 4-9 pleased packed houses all week.

## INDIANA.

**GOSHEN.**—JEFFERSON (H. G. Sommers, mgr.): The Girl That's All the Candy 8; splendid performance. The Right of Way 7; stage production among the best shown here in a long time, and Hallett Thompson, P. August Anderson and Arleen Hackett of a generally competent cast scoring heavily 13. Excellent, to medium business. Ray Beveridge, Edith Shayne, Raymond Whitaker and Thomas V. Morrison doing good work. John Lawrence in The Road Up the Mountain 14. Fire Department benefit 18. Her Dark Marriage Morn 20. The Alaskan 22. The Gay Morning Glories 23. Rob Taylor, of Tennessee, opening annual lecture course, Nov. 1.—ITEM: Harry G. Sommers, of the Knickerbocker Theatre, New York, lessee of the Jefferson, was here 11 on route to Lafayette, Ind., to attend the formal dedication of his new theatre, the Dreyfus, which will be booked in connection with the Jefferson and other Sommers theatres in Grand Rapids, Benton Harbor and Dowagiac, Mich., South Bend, Elkhart, Marion and Richmond, Ind., and Cairo, Ill.

**MARION.**—INDIANA (Harry G. Sommers, mgr.; S. W. Pickering, res. mgr.): A Stubborn Cinderella Sept. 20, to a large and appreciative audience. The performance fully justified the attendance. The Climax 30; was beautifully presented to a fair sized audience. The Right of Way 1, to a large and delighted audience. Monte Carlo Burlesques 2; brought out a large male attendance. The Road Up the Mountain 4 pleased a fair turnout. Beverly 8; greeted a good audience and was capably presented. The Girl That's All the Candy 9; was well attended and pleased. Her Dark Marriage Morn 10. The Fourth 11; to a large and delighted audience. Dixie in Mary Jane's Pa 13. Thorne and Orange Blossoms 14. The Black Crook 15. Grace Van Studdiford in The Golden Butterfly 21. Henry W. Savage's Original Merry Widow co. 23.—ITEM: Harry G. Sommers, mgr.; S. W. Pickering, res. mgr.: The McLean Stock co. 11-16 in repertoire; opened with Heart of Oak to a large and pleased audience. Orpheum Stock co. 18-23.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Horace C. Judge, bus. mgr.): Maxwell-Hall Stock co. 11-16; to good business. In a Daughter of the People The Scout's Revenge. The Great Secret. A Deserted Bride and The Fatal Coin. The Road Up the Mountain 18. The Right of Way 19. Primrose Minstrels 21. J. K. Hackett in Samson 22. The Traveling Salesman 23.—AUDITORIUM (Horace C. Judge, res. mgr.): Powell and Cobb's Musical Comedy co. 4-9, to good houses in Yankee Doodle Boy, My Queen Calico, and Onipid and the Prize Fighter. The Queen of the Moulin Rouge 11; pleased fair audience. The Girl That's All the Candy 12; satisfied. Light House, Henry 2. Dixie in Mary Jane's Pa 14. Mactra Artistic in The Circus Man 16. Cohen and Harris' Minstrels 18. Madame Johanna Gadske (concert) 18.—INDIANA (Thomas Moss, mgr.): Thelma 10-16, to fair business.—ITEM: Harry G. Sommers, of the Knickerbocker Theatre, New York, lessee of the Oliver and Auditorium theatres, was here 11.

**LAFAYETTE.**—NEW DRYFUS (Cory P. Long, mgr.): Henry W. Savage's Merry Widow opened this remodeled and rechristened house 13 to capacity business. Cohen and Harris' Minstrels 14. The Alaskan 18.—VICTORIA (James A. Erwin, mgr.): Overed 11 to R. O. with The Umpire. Mr. Erwin has just taken a five-year lease of this house; the roller will be to play everything except vaudeville and permanent stock co. Mr. Erwin had many years' experience as line manager Boyd Park, Peru, Ind., for nine years, and has also man-

## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. & Lee Shubert, Inc.

**HIPPODROME** 8th Ave., 43d-44th St. Daily Mals. at 2. Best Seats, \$1.00. Evs. & 2dc. to \$1.50.

Bewildering, Brilliant, Brand New Show

## A Trip to Japan Inside the Earth The Ballet of Jewels

12 Circus Acts. Tribe of Fighting Maoris

**CASINO** B'way and 99th St. Tel. 6645 Murray Hill. Evs. 8:15. Only Matinee Saturday 2:15

## Sam Bernard The Girl and The Wizard

In a New Comedy with Music.

Book by J. Hartley Manners  
Music by Julian Edwards

**DALY'S** B'way & 99th St. Evs. 8:15 Matinee Wed. & Sat. at 2:15 Wed. Mat. Best Seats, \$1.50. Tel. 6973 Madison Sq.

## VIOLA ALLEN IN THE WHITE SISTER

**Low Herald Square** B'way Fields' 4th & 5th St. Tel. 3440 Murray Hill. Evs. 8:15. Mat. Wed. & Sat. 2:15. Wed. Mat., best seats \$1.50. LAST WEEK

LEW FIELDS Presents

## THE ROSE OF ALGERIA

Oct. 26—THE CHOCOLATE SOLDIER

**LYRIC** 42d St., W. of B'way. Evs. 8:15 Tel. 8216 Bryant. Mat. Wed. & Sat. 2:15. Wed. Mat. best seats \$1.50.

## THE WHITNEY OPERA CO. in THE Chocolate Soldier

Oct. 26—WILLIAM FAVERSHAM

aged road attractions; the prospects for business at this theatre this season are bright.

**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. Hardy, lessee): Al. H. Wilson 10; S. R. O.; co. fine. Wright-Huntington Players 11. The Man on the Box; business good. Cohen and Harris' Minstrels 12; business fair; good co. Wright-Huntington Stock. The Man on the Box 15, 16; George Mahare has joined the stock. Mactra Artistic in The Circus Man 14. Time, Place and the Girl 17.—COLISEUM (Harry M. Bronson, mgr.): Coy Corner Girls 10; business good. Burlesques 12; good business. Sheehan Opera co. 15, 16.

**KENDALLVILLE.**—BOYER OPERA HOUSE (A. M. Boyer, prop. and mgr.): The Girl from U. S. A. Sept. 15; big house; fine co. Our Own Stock in Men and Women 20. North Brothers to capacity of house. Fair week and 27-3 in the following plays: A Millionaire's Wife, Taming a Wife, Across the Great Divide, Crust of Society, Secret Service Man, and Oliver Twist. Howe's motion pictures 8 to his usual packed house. Buster Brown 14.

**HAMMOND.**—TOWLER'S OPERA HOUSE (J. W. Wingfield, lessee; R. C. Emery, res. mgr.): Randal Stock co. 3-6; best stock co. seen in Hammond; co. very good; pleased good houses. Three Weeks 8; very good co.; pleased fair business. Henry Woodford in The Prince of To-Night 10; co. very good, to the S. R. O. sign for the first time this season. Hickman-Bowsey Stock co. 11-17. Gay Morning Glories 20. A Hired Girl 24. Mandy Green 25.

**BRISTOL.**—NORTHWIND (Will H. Leavitt, mgr.): Red Mill Rent 23 pleased crowded house. The Minister's Daughter 23; fair co. and house. Hays' Comedy Stock co. 27-2; entertained good houses. Thorne and Orange Blossoms 4; good house and fair co. Her Dark Marriage Morn 11 pleased S. R. O. Monte Carlo Girls 18. Merry Widow 20. U. S. C. 21. Girls of U. S. A. 23. Jackson Webb co. 25-27. Golden Girl 29. Tempest and Sunshine Nov. 1. Polly of the Circus 3.

**RICHMOND.**—GENNETT (Ora Parks,

## NEW YORK THEATRES.

**MAJESTIC** 59th Street and Broadway Tel. 3500 Col. Evs. 8:15. Mats. Wed. and Sat. 2:15. Wed. Mat. Best Seats \$1.00.

## Two Women and That Man

The Messrs. Shubert Announce

## The Ringmaster

Week of Oct. 25, *North Gaiety* in "The Return of Eve."

**MAXINE ELLIOTT'S** Theatre. 89th St. bet. 8th and 9th Aves. Tel. 6945 Bryant. Evs. 8:30. Mat. Wed. and Sat. 2:30.

## Forbes-Robertson

and his London Company in

## THE PASSING OF THE THIRD FLOOR BACK

**BROADWAY** Theatre, B'way & 41st St. Low Fields, Lessee. Tel. 101 Bryant. Evs. 8:15. Mats. Wed. & Sat. 2:15. Wednesday Matinee Best Seats \$1.50.

**LEW FIELDS' MAMMOTH PRODUCTION**

## — THE — MIDNIGHT SONS

**COMEDY** 41st St., bet. B'way & 6th Av. Evs. 8:15. Mat. Wed. & Sat. 2:15. Sam S. & Lee Shubert, Inc., Lessees. Walter N. Law voice, mgr. Tel. 514 Bryant. Wednesday Matinee Best Seats \$1.50. Seventh Week

## WALKER WHITESIDE IN THE MELTING POT

(LESSEE & CO. MANAGERS)  
in Israel Zangwill's Great Play

## NEW YORK THEATRES.

**NEW AMSTERDAM** Theatre, 42d St. Evs. 8:15. Matinee Wed. and Sat. 2:15. Last Two Weeks Only Legitimate Successor to "The Merry Widow," by the same Producer.

HENRY W. SAVAGE OFFERS

## THE LOVE CURE

A MUSICAL ROMANCE OF STAGELAND

By Oliver Herford. Score by Edmund Kysler. With Charles J. Ross, Elgie Bowen, Craig Cam, bell, Fred Frear, Eva Fallon, 100 more. "Peer of Merry Widow."—Evs. Sun.

**LIBERTY** Theatre, 42d St., West of B'way Evs. 8:15. Mats. Wed. & Sat. 2:15

FREDERIC THOMPSON presents

## NELL

IN

## "SPRINGTIME"

By Booth Tarkington and Harry Leon Wilson.

**NEW YORK** Theatre, B'way, 45th Street Evs. 8:15. Mats. Wed. and Sat. 2:15. Wednesday Mats. 2dc. to \$1.50

COHAN & HARRIS present

## RAYMOND HITCHCOCK

IN

COHAN'S MUSICAL PLAY

## THE MAN WHO OWNS BROADWAY

**GAIETY** Theatre, 48th St. and B'way. Evs. 8:15 sharp; Mats. Wed. and Sat. 2:15

COHAN & HARRIS present

— THE —

## FORTUNE HUNTER

By WINCHELL SMITH

with JOHN BARRYMORE

**THE BELASCO** Theatre, West 44th St. near Broadway Evs. 8:10. Matinee Thur. & Sat. at 2:15.

DAVID BELASCO presents

## FRANCES STARR

In EUGENE WALTER'S GREAT PLAY

## THE EASIEST WAY

**BELASCO** Theatre, West 44th St. Evs. 8:15. Mats. Wed. & Sat. 2:15.

DAVID BELASCO presents

## Is Matrimony a Failure?

By Leo Dittichstein, adapted from "Die Thätige Frau," by Stenhal and Kadelburg's

Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all, What would you do?

**HACKETT** Theatre, West 44th Street Evs. 8:15. Mats. Thurs. and Sat. 2:15.

HENRY B. HARRIS presents

## ELSIE FERGUSON IN Such a Little Queen

By CHANNING POLLOCK

**ANGOLA.**—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Courtney Morgan in Woman of Mystery 4; good co. and business. The Flicker Hand 9; fair co., to poor business. Coy Owen Stock co. 12; advance sale good. William Owen in Merchant of Venice 15. Thorne and Orange Blossoms 28.

**BLOOMINGTON.**—HARRIS' GRAND (H. Harris, mgr.): The Gingerbread Man 7. Called a \$500 house. Little Johnny Jones 11. Called to please a \$375 house. Monte Carlo Girls Burlesque co. 12 played to \$475, and gave



mgr.): Tempest and Sunshine 7; poor co.; fair business. Harmony Concert co. 13. Because it Doesn't Pay 15.  
**LEXINGTON**.—CHRYER'S (Ed. Haack, mgr.): Parsifal 11; good performance, to fair business.

### MONTANA.

**MISSOULA**.—THEATRE (C. A. Harpold, mgr.): Wright Lorimer in The Shepherd, King 4, 5; fine co.; charming three large audiences. Paid in Full 6; good co.; good house. Chauncey O'Leary in Haggard Robin 7; fine co.; delighted large audience. In Old Kentucky 8; good co.; fair house. University Lecture Course 11. Le 13. Commencement Days 14.—ITEM: Wright Lorimer made a big hit here and lectured before the University of Montana on the morning of his first performance. In the evening the audience gave many curtain calls and insisted upon a speech, which was very gracefully rendered.

**HELENA**.—THEATRE (George Miner, mgr.): In Old Kentucky 4. Chauncey O'Leary in Haggard Robin 5; gave excellent performance, to good business. Paid in Full 7; good co.; excellent house. Young in 10 12. Commencement Days 15. Parisian Model 16. Victor Moore in Talk of New York 21. Human Hearts 22. Texas 24. Dustin Farnum in Cameo Kirby 25. King Idaho 27. Forty-Five Minutes from Broadway 30.

**BUTTE**.—BROADWAY (James K. Heelet, mgr.): Paid in Full 9. Le 10, 11. The Parisian Model, with Grace Hazard, 13, 14. Emma Hunting 15, 16. Victor Moore 17-19. Commencement Day 20, 21. Texas 22, 23. Human Hearts 24. Dustin Farnum in Cameo Kirby 26, 27. King Idaho 29-31. Forty-Five Minutes from Broadway Nov. 1.—FAMILY (J. N. Crawford, mgr.): Harry Cornell Stock co. in The Great Conspiracy 10-16. The Master Workman 17-23.

### NEBRASKA.

**LINCOLN**.—OLIVER (F. C. Zehrung, mgr.): Fulton Stock co. in At Piney Ridge drew good houses in farewell appearance 4-9, offering a good production. Girls 13. The Witching Hour 14. McFadden's Flats 15, 16.—LYRIC (M. J. Gorman, mgr.): The Strange Adventure of Miss Brown was presented in admirable fashion 4-9 by Lyric Stock co.—ITEMS: Manager Gorman announces the engagement of Louise Carter as leading woman of the Lyric Stock co. to succeed Edith May Hutton. Miss Hamilton has already won many friends here. Louise Carter opened in Facing the Music 11-16.

**KEARNEY**.—OPERA HOUSE (J. F. Saup, mgr.): The Boys 7-9 in repertoire; fair business and satisfactory performances. The Widow Perkins 11; poor business; rainstorm. The Man of the Hour 15. Two Merry Tramps 18. The Blue Moon 21.

**FREMONT**.—LARSON (W. A. Lowry, local mgr.): Montana 7; drew fairly well. Man of the Hour 11; pleased good audience.

**NORFOLK**.—AUDITORIUM (M. W. Jencks, mgr.): The Girl and the Stampede 7; to light business. The Man of the Hour 12.

### NEW HAMPSHIRE.

**DOVER**.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.; Brothers Byrne in the new Right Bella pleased good business 7. Sherman's moving pictures 9; more than pleased capacity, with latest pictures and illustrations. The Sherman's moving pictures 10, 11, 12, 13. The Third Degree 18. Helen Grayce Stock 25-30.—ITEM: Manager Charles M. Corson was elected Grand Chancellor of the Grand Lodge, Knights of Pythias of New Hampshire 4, and was tendered a reception banquet, preceded by a parade, with fireworks, by the local lodge 7.

**PORTSMOUTH**.—THEATRE (F. W. Hartford, mgr.): The Final Settlement 8; to light business; medium satisfaction. Paid in Full to fair business 11; pleased well. The Third Degree 15, 16. Helen Grayce co. 18-23.

### NEW JERSEY.

**BURLINGTON**.—AUDITORIUM (James W. Launing, owner; Charles M. Launing, mgr.): fair audience gave its approval of the Woman Pays 7; individual honors were earned by Minnie Victorson, as Thelma Muller, the wronged woman; Joseph De Stefani as Norris Townsend did well; the remaining characters were acceptably taken by Arlo Hines, Helen Hines, Willard McKenney, Will Marshall and Master Joseph Hughes. Billy the Kid, headed by Nolan Gane, 14. A Knight for a Day, with Frank Deshon featured, 16. Vaudeville 21 and 22. The Girl of the Golden West 23. Dearest Dick's Last Shot Nov. 4.—ITEMS: This Woman and This Man was renamed The Woman Pays prior to going on tour this season, with Minnie Victorson featured, but will again be given its original title. Allan May, formerly of Al. G. Fields Minstrels, was town 9. George Tichenor and Thomas Massey, leader of the Auditorium orchestra, played with the Metropolitan Band, which furnished music for the Mount Holly fair during week of 4. Howard Shelly, the saxophone player, dropped in town 9 to hit a vaudeville engagement. He is well known locally, having appeared here in concert work. Manager Launing has accepted the Democratic nomination for Mayor on the local ticket. J. WILL BURR.

**TRENTON**.—TAYLOR OPERA HOUSE: The Woman Pays was given 9, with Minnie Victorson as the star; the performance was most enjoyable in every particular. Henry W. Savage sustained his high reputation 11 when he presented The Merry Widow; the co., the costumes, the scenery or the orchestra left nothing to be desired, and the large audience showed their appreciation by their frequent applause. The Train Robbers was given 13, and attracted a fair house. De Wolf Hopper 23.

**HOBOKEN**.—GAYETY (Sol Kraus, treas.): The Great Star and Garter Show drew big business 11-16; co. excellent. The principal parts were portrayed by D. M. Rodgers, Arthur H. Kerner, Robert Ellis, Harry Tyler, Otto Paris, Virgil Bates, and Madame Dyrle.

**RED BANK**.—LYCEUM (Fred Frick, mgr.): The Woman Pays 8 to good house play and co. pleased. Charles K. Champlin and his stock co. opened a week of repertoire 11 to S. B. O. in The Powers That Be, giving a fine performance. The Royal Mounted 12 and An Old Sweetheart of Mine, all to continued S. B. O. The Panther 14. The Charity Ball 15. The Rev. and Downs of Life 16. Panthe Hall in Wilshire 18. The Girl from the Golden West 23. Hal Reid's New Play 25.—ITEMS: Charles K. Champlin, who was born and always lived here, is meeting with universal success

everywhere he appeared this season, carrying a co. of 30 people and every one an artist.—Charles (Oakley), one of the best pianists and leaders on the road, is in his seventh year with this attraction.

**ATLANTIC CITY**.—NIXON'S APOLLO (Fred E. Moore, mgr.): Pauline Hall in Wildfire 8, 9; good performance; pleased excellent house. Charles Frohman presented Henry Bernstein's new play, Israel, for the first time 11-13. This is wonderfully strong, and was acted by an excellent co., including Constance Collier, Christine Norman, Edwin Arnold, Graham Browne, Fred Eric, Franklin Richle, and others; business very good. Francis Wilson in his own comedy, The Bachelor's Baby 14.

**BRIDGETON**.—CRITERION (Ed. B. Moore, mgr.): Louise Coleman and a capable co. in Salomey Jane 7; gave excellent performance to capacity business. Pauline Hall in Wildfire 12; pleased large audience; Miss Hall's support is charming and adequate. Lotus (Glee Club 14. Charles K. Champlin co. in repertoire 18-25. The Man of the Hour 26.

**DAYTON**.—OPERA HOUSE (William A. Miller, mgr.): The Green Slave Revue 7, 8; pleased good houses. The Queen of the Secret Service repitely with thrills and rapid action 11-13; co. good; fair attendance. The Convent's Sweetheart; or, Picture 200. Rogue's Gallery 14-16. The Princess of Patches 18-20.

### NEW MEXICO.

**SILVER CITY**.—ELKS' OPERA HOUSE (H. H. Betts, mgr.): Raymond Test's Musical Comedy co. 11-13, presenting Variety Isle, Two Old Sports and The Girl from Bagdad. John L. Sullivan 20. Fifty Miles from Boston Nov. 11.

### NEW YORK.

**ROCHESTER**.—LYCEUM (M. E. Wolf, mgr.): Your Humble Servant 8, 9. Ole Skinner's new vehicle was given its premiere at the Lyceum 6. It tells the story of a pair of player folk in abject poverty, and later attended by brilliant success. It shows the long, tortuous road they travel before they even begin to find success. Your Humble Servant presents the best picture of the lives of actors that has been presented on the stage in recent years. Mr. Skinner's creation of Lafayette Towers is one of the finest that this gifted actor has given to the stage. There were many curtain calls. Mr. Skinner responded in a speech. The cast: Alfred Hudson, Jr., Edward Fielding, A. G. Andrews, Charles B. Wells, Frank Bell, James Hannan, Walter E. Johnson, Arthur Blake, Iselta Jewel, Jessie Cronette, and Isabel Richards. Ben-Hur 11-16; big business; the dancing features at the shrine of Daphne were pleasing and well done. Alice Haynes was delightful as Esther. Anthony Andrews as Simonde, and Mitchell Harris as Mesala, both gave forceful interpretations, as did Richard Buhler. The Girl from Rector's 18.

**NATIONAL** (H. Hurlie, mgr.): The Bridge 7-9. The Bridge, with Guy Bates Post as the star, was given a rousing welcome by capacity houses each night. In support of Mr. Post was a well balanced co. The Witching Hour 14-16. Although The Witching Hour has been seen here before, interest in the return engagement was not lacking. A well rounded co. presented the play in a very satisfactory manner. Many nattering in A Man's World 18-20.—BAKER (D. M. Kaufman, mgr.): The Belle of Richmond 11-16. Bert Lytel and his co. made an excellent presentation of this popular showery play, and as Gerald Gordon won his audience by his straightforward, earnest work. As the Belle Miss Adair brings out all the sweetness of the part, while every member of the co. had that fascinating Southern daintiness very well imitated. Charles E. King 18-23.—CORINTHIAN (C. W. Coleman, mgr.): The Queens of the Jardin de Paris 11-16; capacity business the entire week. The piece de resistance is the Apache Dance. The costumes are on an elaborate scale, and many scenes of rich beauty are seen. Folies of the Moulin Rouge 18-23.

**ALBANY**.—HARMANUS BLECKER HALL (J. Gilbert Gordon, res. mgr.): Estelle Allen in The Princess of Patches 7; drew nicely and pleased. Lulu Glaser, a strong local favorite, was warmly received by an immense audience on her initial appearance here 8 in The Girl from the States; for a first presentation the co. worked remarkably well. Miss Glaser is provided with a good part, and has several songs which were capital done, winning many encores. Havana 13-16, entertained packed houses; George E. Mack, who plays James T. Powers in this co., made a strong impression. Others who won favor were: Helen Bertram, Lillian Fitzgerald, Hayden P. Clifford, and J. Gums Davis. Mrs. Pike in Salvation Nell, William F. Hawley in The Idolat 19, 20. William F. Farnham in his big production of Herod 21-23. The Idols 28, 29.—EMPIRE (James H. Rhodes, res. mgr.): Rents-Santley Burlesques 7-9 drew full houses. The two burlesques, with Tola Moore in leads and a strong olio, gave satisfaction. Bacchante Trocadero 11-13; pleasing, crowded houses; Frank Finney, Minnie Burke, and Olga Orloff were prominent. Serenaders 14-16. Jersey Lilies 18-20.—GAIETY (Howard H. Nichols, mgr.): Folies of the Day served to attract overflowing houses 11-13; scoring one of the big hits of the season. Larry McCall, Gertrude Hayes and Harry Mason were conspicuous figures. Pat White's Big Show 14-16. Kentucky Belles 18-20.—ITEMS: Raymond Hubbel and A. Baldwin Sloane, who provided the music and Gussie McDonough, who wrote the book of The Girl from the States, were here at the opening performance the 8th. Lee Rhubert was also present.—Larry McCall, of the Folies of the Day co., who has been ill, resumed work the 12th.—Florence Auer, a talented young Albany actress, will appear in William Farnham's production of Herod.

**ELMIRA**.—LYCEUM (Lee Norton, bus. mgr.): Elsie Janis in The Fair Co-Ed completely captivated a capacity house 8; strong co. and large and well drilled chorus; Marjorie Race, formerly of the Rector's Theatre Opera co., received an ovation and pleased with great work. The Heir to the Hoaroh paid its annual visit 12, and delighted a good house. Lena Rivers 16. Isle of Spice 21. Three Twins 23.—ITEMS: The first act of the new Elmira, Corning and Waverly Railroad came to Elmira 11, and temporary theatrical service has been established. Special theatre cars will soon be scheduled.—Annie Horgan, leading contralto of the Rector's Theatre Opera co., has signed with Blanche Ring in The Yankee Girl.—Russell Crawford has joined Ole Skinner in Your Humble Servant, and Edith Hines, a fine singer, a member of Frank Daniel's The Belle of Brittany co.

**SYRACUSE**.—WITTING (John L. Kerr, mgr.): Ben-Hur drew large houses 7-9. Queen

of the Moulin Rouge 15, 16. Adler Tiddish co. 19. Mrs. Flaks 20, 21. Lois Fuller 22, 23.—BASTABLE (S. Bastable, mgr.): A good co. in The Man of the Hour pleased good-sized audiences 11-18. The Lion and the Mouse 18-23. E. A. BRIDGMAN.

**GLOVERSVILLE**.—DARLING (Will E. Gault, mgr.): The Three Twins 1; gave excellent satisfaction to packed house. Robin Hood 4; cancelled by disbanding in Pittsfield, Mass. Graustark 5; splendid performance to well filled house. Bernard Daly in Sweet Innis Fallen 6, to good business; pleasing performance. The Moonshiner's Daughter 9; two performances, to very good business. A Gentleman from Mississippi 11; good business; excellent production. The Royal Opera co. opened an eight weeks' engagement 12 in A Trip to India, to S. B. O., with the following cast: Charles Wallace, Walter Brower, Charles Fulton, Charles Van Dyne, Charles Winsat, Jon Burton, Ted Weller, Jean Irwin, Harriette Hickox, Frankie Hyden; co. giving first-class satisfaction.—ITEM: The Arnold Baldwin co. disbanded here 2.

**WATERTOWN**.—CITY OPERA HOUSE (W. Scott Mathew, mgr.): Dark 4-9. Witching Hour 20. A Gentleman from Mississippi 23.—ITEMS: Elks' held first social session of year 7. Entertainment consisted of Elks' Band and Orchestra, Huckleberry Charley, monologues; Hahn Brothers, eccentric dancers; Mr. Kershaw, songs and dances; Pete McCloud, songs and dances; Robert C. Miller, strong act and hand balancing, and Joe Hart in character impersonations, one of which, "the murderer" from an old French drama, was excellent and made bit of the bill. Rehearsals now being held for Pirates of Penzance, which will be presented by local talent, under the direction of Professor Fred Seymour, next month. Advance sale for Three Twins 14 looks like capacity business.

**BINGHAMTON**.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Eleanor Robson in The Dawn of a To-Morrow 7, supported by an excellent co. was enthusiastically received by a crowded house; Fuller Mellichamp interprets the nervous, broken-down Sir Oliver with convincing and almost grueling power; Brandon Hurst, William Sauter, Ada Dwyer and Roy Fairchild are excellent. Kirk Brown 18-23.—ARMORY THEATRE (M. Hart, res. mgr.): The Heir to the Hoaroh 11; pleased large house. Grand Operatic Concert 14. The Call of the North 19.

**JOHNSTOWN**.—OPERA HOUSE (J. A. Collin, mgr.): Graustark 6 pleased good business. American Vitagraph 9 pleased two packed houses. The Clansman 13, with an excellent co. delighted full house; this is one of the best Southern dramas ever seen here, and the scenery, costumes and effects were well fitted to the play. Emile Berla and his German Opera co. in The Mousetrap Peddler 14. American Vitagraph 16. Havana 21.

**MIDDLETOWN**.—STRATTON (O. S. Hackett, mgr.): Moving pictures and vaudeville 4-9; fair business. Kirk Brown Stock co. 11-16; good co. and S. B. O. most of the week in The Wife. Brown of Harvard. Under the Red Robe. Classmates. The Merchant of Venice. (Helleo, Monte Cristo, and The Man Who Dared. The 18 of the Golden West.

**NORWICH**.—CLARK OPERA HOUSE (L. Bassett, mgr.): Quincy Adams Sawyer, Sept. 24; to capacity audience; good performance. Miss Petticoats 7; large audience; performance amateurish. Graustark 11; pleased capacity audience. Indian Concert Band 15. Isle of Spice 19. The Girl of the Golden West 21. Each week and two illustrated songs by Murry Sabir; good business.

**SARATOGA SPRINGS**.—BROADWAY (Fred C. Mallory, mgr.): Moonshiner's Daughter 11; fair co. to good business. George O'Brien in A Texas Steer 15; excellent co. and production to pleased audience. A Gentleman from Mississippi 15. A Girl from the Mountain 19. The Village Parson 20. Arnold Baldwin co. 23-30 cancelled; co. closed at Gloversville, N. Y., Oct. 2.

**HORNELL**.—SHATTUCK OPERA HOUSE (M. Heis, lessee; Thos. S. Smith, mgr.): Kirk Brown 4-9; excellent co.; pleased packed houses every night; on Wednesday afternoon the schools of the city were dismissed to allow the pupils and faculty to witness The Merchant of Venice. House dark 11-16.

**GLENS FALLS**.—EMPIRE (J. A. Holden, mgr.): Joe West and co. in The Merry Widow and The Devil 7, 8; pleased. Our New Minister 8; fair business; good co. The Clansman 12; good business; satisfactory performance. Moonshiner's Daughter 13. Dan Sully 14. Texas Steer 15.

**AUBURN**.—BURNS OPERA HOUSE (Wallace Amusement co., mgr.): Vaudeville 11-15; good business. Vaudeville 18-23.—NEW JEFFERSON (J. O. Brooks, mgr.): Graustark 15; good house. Three Twins 20.—BURNS AUDITORIUM (J. N. Rosa, mgr.): Emil Berla co. 16; fair business.

**NEWBURGH**.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): The Texas Steer 8, to good business; pleasing performance. Moving pictures 9-12, to good business; pleasing performances. This Woman and This Man 13, to good business and performance. Moving pictures 14, 15. The Girl of the Golden West 18. Leigh De Lacy co. 19-23.

**PALMYRA**.—OPERA HOUSE (H. L. Averill, mgr.): Durno 7; very good, to moderate business. Pictures 9; packed house; excellent attraction. Broadway Players 11-13; just fair, to light business in A Celebrated Case, Fighting Cleland, Mabel Love, Lady of Lyons. Pictures 16. Pair of Country Kids 19. Lena Rivers 27.

**WAVERLY**.—LOOMIS OPERA HOUSE (H. C. Watrous, mgr.): King of Tramps 9; fair performance and house. Mabel McKinley delighted good house 11. De Rue Minstrels 16. Paul Gilmore in The Call of the North 21. Three Twins 25.

**DANVILLE**.—OPERA HOUSE (L. H. Heckman, mgr.): De Rue Brothers' Minstrels 4; first-class performance, to fine business. Clifton Mallory in David Garrick 13; fine business and performance. The Famous Broadway Players in repertoire 21-23.

**CORTLAND**.—THEATRE (L. M. Dillon, mgr.): The Servant in the House 9; co. good; business fair. Mabel McKinley and co.; excellent entertainment, to poor business. Lena Rivers 9; good co. and business. Graustark 12. Three Twins 19.

**JAMESTOWN**.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Murry Sabir and co. 11-16; fair business. Lena Rivers 17. The Irish Belle. The Two Orphans. Out of Bondage. The Convent and the Parson, and the Girl from Arizona. Partello Stock co. 18-23.

**PLATTSBURGH**.—THEATRE (M. H. Farrell, mgr.): The Man on the Box 8; good co.; fair house. The Three Twins 12; fine business; catchy music; fine stage setting; S. B. O. sign out; enthusiastic audience.

**GENEVA**.—SMITH (F. K. Hardison, mgr.): The Servant in the House 9 pleased fair houses matinee and evening. David Garrick 14. Gra-

## Liqueur Pères Chartreux



The original and genuine Chartreuse has always been and still is made by the Carthusian Monks (Pères Chartreux), who, since their expulsion from France, have been located at Tarragona, Spain; and, although the old labels and insignia originated by the Monks have been adjudged by the Federal Courts of this country to be still the exclusive property of the Monks, their world-renowned product is nowadays known as "Liqueur Pères Chartreux."

At Best-class Wine Merchants, Grocers, Hotels, Cafes, Bazaars & Co., 45 Broadway, New York, N. Y. Sole Agents for United States.

## THE THEATRICAL LAWYER

EDWARD J. ADER  
108 La Salle St. Chicago, Ill.  
Practice in all state and U. S. Courts.  
CONSULTATION FREE.

**STENOGRAPHY  
TYPEWRITING  
MIMEOGRAPHING**  
Theatrical Copying a Specialty  
Best Work Lowest Rate  
J. E. NASH, 1333 Broadway (corner 5th Street), N. Y.

**REHEARSING ROOM, PIANO, ETC.**  
Great Theatrical Headquarters; great Chito On Cars; Tannins, reasonable and swell; great music and opera singing; also great beer—the great Glen. Warehouse JOLLY, 2nd W. 51st St., one minute west of Broadway N. Y. Bring the wife and children.

**PLAYS** for Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 358 Dearborn St., Chicago.

Start 10. Broadway Players 18-20. The Three Twins 21. A Texas Steer 26.

**LOCKPORT**.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.): Partello Stock co. 11-18. To S. B. O. house with The College Girl. A Gentleman from Mississippi 18. Knight for a Day 23.

**HERKIMER**.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Graustark Sept. 30; pleased big house. Bernard Daly in Sweet Innis Fallen 11; pleased good house. Ma's New Husband 21.

**OWEGO**.—TIOGA (John A. Lane, mgr.): The Servant in the House 7; good performance; fair house. Lena Rivers 15. De Rue Brothers' Minstrels 18. Isle of Spice 20. Paul Gilmore in The Call of the North.

**OGDENSBURG**.—OPERA HOUSE (Charles S. Hubbard, mgr.): Three Twins 13 gave the best of satisfaction to S. B. O. Sweet Innis Fallen 14. The Witching Hour 19.

**OWEGO**.—RICHARDSON (Frank E. Foster, mgr.): Three Twins 15. Man from Mississippi 23. Brewster's Millions 29.

**WELLSVILLE**.—BALDWIN (Interstate Amusement Co., lessee and mgr.): Tempest and Sunshine 15.

**LYONS**.—MEMORIAL (Dori C. Ohmann,

**GEORGE  
LYDECKER**  
Address 284 W. 44th Street, N. Y. City

mgr.: A Servant in the House 11; excellent. to fair business. Graustark 14.

#### NORTH CAROLINA.

**CONCORD.**—OPERA HOUSE (S. A. Schless, mgr.): Manhattan Opera co. in Olive 11; pleasing performance, to excellent business. Arcadian Musical Comedy co. in Arcadia 12; gave satisfactory, laughable musical comedy to good house. A Pair of Country Kids 13. Williams' Comedy co. 18-23. ITEM S. A. Schloss, who controls large circuit in the South, was in the city for the opening of the season.

**GREENSBORO.**—OPERA HOUSE (H. H. Fair, lessee and mgr.): The Man of the Hour 5; good co., to small business. Burton L. King in Strongheart 7; excellent co., to very good audience; very enthusiastic. Charles Fitzgibbon, eccentric comedian, in Above the Clouds 9; large audience. Manhattan Opera co. 12-13.

**SHREVEPORT.**—GRAND OPERA HOUSE (S. A. Schloss, mgr.): J. D. Arnold, res. mgr.: The Arcadian Musical Comedy co. 4-6. Plays: In Arcadia and The French Maid; fair co. and business. A Pair of Country Kids 7; fair co.; poor business. The Man of the Hour 9; very good co.; pleased good business. Charlie Green 13. AUDITORIUM: Victor's Band 15.

**TAMBO.**—OPERA HOUSE (S. A. Schloss, lessee; J. A. Weddell, Jr., mgr.): The Lion and the Mouse 11; exceptionally good, to packed house. A Fool and His Money 15. The Bohemian Girl 20. ITEM: Miss Lennon as a teacher's daughter was received with great applause.

**GREENSBORO.**—MESSENGER OPERA HOUSE (S. A. Schloss, lessee; D. R. Higgins, mgr.): Burton L. King 11 in Strongheart; good; small business; no programme. Merchant of Venice 12; good; small business.

#### NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, mgr.): Human Hearts 9; very ordinary, to small house. Just Out of College 8; pleased a fair audience. Grace Hazzard in The Parisian Model 11; original scenery and costumes; Miss Hazzard as Anna was delightful and completely captivated the audience; she received good support from Robert Lett and William Naughton, but the balance of the co. were not equal to their parts. Victor Moore in The Talk of New York 15. John Cort's revival of King's Rodeo 18. Paid in Full 19. ITEM: Jane Houston, recently of the Neill Stock co., Minneapolis, who has been visiting in the city, left for New York 9 to continue her dramatic work.

**BISMARCK.**—BIJOU (E. H. L. Vesperman, mgr.): Vaudeville co. 5, 6; S. R. O. (A. Hirsch, mgr.): Younger Brothers, Herman Trio, moving pictures 10; pleased good business. GRAND (Temple and Miller, mgrs.): Moving pictures, J. V. Krause, lyric tenor, 3-10; pleased good business.

**JAMISTOWN.**—OPERA HOUSE (Morris Beck, mgr.): Human Hearts 9 pleased good house. Robert M. La Follette, 11 in lecture on Representative Government (Jill School Course). Due, to full house. Molly Bawn 15.

#### OHIO.

**OHIO.**—OPERA HOUSE (Edward Clifford, mgr.): The Blue Mouse 11 drew a good house and proved an unusually pleasing performance. The cast was strong and praiseworthy, especially that of Sam Edwards and Millicent Evans. WILLIAM H. MCGOWN.

**SPRINGFIELD.**—FAIRBANKS (Harry A. Ketchum, bus. mgr.): The Traveling Salesman 7; good house; well satisfied. Marie Cahill in The Boys and Betty 12; excellent presentation, to large audience. Wildfire 16; pleased. Grace Van Stedford in The Golden Butterfly 19. Trislie Frigiana in The American Idea 21. OPERA HOUSE (Vaughan Morrison, bus. mgr.): Boston Belles Burlesque 7 pleased good attendance. As Told in the Hills 8, 9; satisfactory performances, to fair business. The Minnelli Brothers' Stock co. 11-13; good and presentations good, to fair houses. Plays: Sunshine and Shadows, Heart of a Hero, The Blacksmith's Daughter, The Coast of Maine, My Lady Nell, Modern Cinderella, An American Girl, Lucie Tom's Cabin 15. Partello Stock co. 18-20.

**LIMA.**—THE FAUBOT (L. H. Cunningham, mgr.): The Cow Puncher 7; ordinary, to fair business. Paid in Full 9; drew two good houses and pleased. Lyman Howe's moving pictures 10, 11; drew three good houses and gave satisfaction. Wildfire 14. Our Own Stock co. in The Three of Us 15. The Rays in King Caesar 16. The American Idea 18. ITEM: Madame Lillian Nordica, assisted by Myron W. Whitney, basso, and Andre Benoit, pianist, gave a concert at Memorial Hall 18. The hall holds 2,000 seats, and the advance sale would indicate a S. R. O. attendance.—Governor Harman addressed the Woman's Federation at Memorial Hall 12. They are holding a State meeting in Lima this week.

**DELPHOS.**—SHRETER'S OPERA HOUSE (F. H. Stamp, mgr.): Martin's U. T. C. Sept. 13; good co. and business. Tempest and Sunshine 18; fine co.; big business. Frivolous Bouquet 20; business good; co. excellent. As Told in the Hills 27; fair co.; big patronage. Seal of Tarzoo 8; excellent co.; fair business; Eugene Moore as Saul made decided hit; something east good. The Cow Puncher 11; co. poor business slight, owing to rain. The Hidden Hand 15. Our Own Stock co. in The Three of Us 16. Minnelli Brothers' Revue 18-23. ITEM: This has been completely renovated. The town is on the boom, and prospects for the season are best in several years.

**DAYTON.**—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): Sousa's Band 5; fine programme; good house. Traveling Salesman 8, 9; delighted large houses. Prince Charming 11, 12; gave artistic performance, to good house. Marie Cahill in Boys and Betty 13. Primrose's Minstrels 18. American Idea 20. NATIONAL (Gill Harrows, mgr.): Little Johnny Jones 4-6; fair; light business. Show Girl 7-9; poor offering, to fair business. Faust 11-13; good; drew well. Money and the Woman 14-16. Final Settlement 19, 20. The Time the Place and the Girl 21-23.

**WINDLAY.**—MAJESTIC (C. L. Gilbert, mgr.): A Hired Girl 5; poor attraction and business. A Cow Puncher 8 failed to please. Howe's moving pictures 9; pictures good; fair business. Wildfire 13. The Hidden Hand 16. GILBERT WILLIAM LARKIN, res. mgr.: When You Are Married 4-6. The Little Gray Lady 7-9 pleased satisfactory houses. Camille 11, 12. The Blue Mouse 13. A Devil in Skirts 14-16.

**SANDBURG.**—WELER OPERA HOUSE

(Vincent Seaville, mgr.): Marie Cahill in The Boys and Betty 8 pleased capacity house. Mile. Ferike Bore in The World and a Woman 9; excellent co. and business. Nancy Boyer co. 11-13; splendid co. and big patronage. Plays: The Girl from Out Yonder, The Last Call, In the Land of the Midnight Sun, Childhood Days, Piousam, A Woman's Heart, Wildfire 18. Faust 20. St. Elmo 22. Daniel Boone 23.

**SANDUSKY.**—THEATRE (V. O. Woodward, mgr.): Vaudeville and moving pictures will be the attraction for week of 5; Oceania Fire, Hattie and Texas Jack being the features. LYCEUM (Lawrence and Griffith, mgrs.): The Lyceum Stock co. continues to do good business. The Bandit King and Fast Life in New York were the attractions 3-6.

**BUYRUS.**—OPERA HOUSE (W. F. Gearisch, mgr.): A Hired Girl 7 canceled. Burton Belles 9; poor co.; business fair. Martin's U. T. C. 11; fair co.; business good. Howe's moving pictures (auspices of King's Daughters) 12. As Told in the Hills 14. Lola's Father (German Stock co. of Cleveland) 18. Hidden Hand 19. St. Elmo 20.

**UPPER SANDUSKY.**—AUDITORIUM (R. N. McConnel, prop. and mgr.): Lyman H. Howe's moving pictures 8; excellent pictures; business good. The Lily and the Prince 9 gave two pleasing performances, to good houses. As Told in the Hills 12. The American Minstrels 21. Polly of the Circus 27.

**NEWARK.**—AUDITORIUM (Will D. Harris, mgr.): Nancy Boyer co. in Pals, The Minister's Daughter, The Girl from Out Yonder, Trooper Billy, The Woman's Hour 4-9 to good business. Marie Cahill in The Boys and Betty 11; large house; delighted audience. The Prince Chap 13. A Hired Girl 14.

**ALLIANCE.**—COLUMBIA (J. Stanley Smith, mgr.): The Isle of Spice 5; good attendance; fair satisfaction. The Partello Stock co. in The College Girl 11-14 to capacity. Elmo 15. East Lynne 20. Polly of the Circus 21. American Theatrical co. 26. As Told in the Hills 30.

**MECHANICSBURG.**—MAIN STREET THEATRE (Owen and Johnson, mgrs.): For Health and Home 6; good co.; fair house. As Told in the Hills 11; fine attraction; fair house; calm. A Hired Girl 16 canceled; error in booking. The Cow Puncher 18. Indiana Folks 20.

**CARROLLTON.**—GRAND (Messrs. Kemers, lessees and mgrs.): Colonial Stock co. 4-9; Heath and Home 6; good co.; fair house. As Told in the Hills 11; fine attraction; fair house; calm. A Hired Girl 16 canceled; error in booking. The Cow Puncher 18. Indiana Folks 20.

**STUBENVILLE.**—GRAND (Arthur Morley, mgr.): St. Elmo 8; very good co. and production; light attendance. The Isle of Spice 9; fair co.; two good houses. Brewster's Minstrels 14. Large crowd 14 to capacity. Polly of the Circus 16. Kinsey Comedy Co. 18-23.

**AKRON.**—COLONIAL (F. E. Johnson, res. mgr.): The Prince Chap 7, 8 to good business. St. Elmo 15. Texas 20. The Heir to the Moorah 23. GRAND (O. L. Eisler, res. mgr.): Sold Into Slavery 11-13; satisfactory co. and business. The Blue Mouse 16. Dora Devil Dan 18-20.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (A. A. Bowers, mgr.): Isle of Spice 5 pleased tophay house. Polly of the Circus 15. Vaughn Gless's St. Elmo 19. Wildfire 26. Governor Folk 30. Paul Gilmore Nov. 4.

**PORTSMOUTH.**—GRAND (C. F. Higley, mgr.): Martin's U. T. C. 9, matinee and night; good performances; two S. R. O. houses. Mas la Porte Stock co. 11-13. The Morris Stock co. 18-23; giving 19 to The Isle of Spice. The Climax Nov. 5.

**UNRICHVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Indiana Folks 12 failed to appear. Hiawatha (local) 13 pleased a fair sized audience. The Colonial Stock 18-23. The Last Trail 27. As Told in the Hills 29.

**MARIETTA.**—AUDITORIUM (L. M. Luchs, mgr.): Mile. Ferike Bore in The World and a Woman 5; good, to fair business. Professor Gerew 6 to S. R. O. business. The Burglar 12.

**CANAL DOVER.**—BIG FOUR OPERA HOUSE (W. H. Cox, mgr.): Lily and the Prince 4; fair house; good performance. Kinsey Stock co. 11-13. Graustark 19. Texas 22. Last Trail 28. As Told in the Hills 30.

**DELAWARE.**—CITY OPERA HOUSE (Wolf and King, mgrs.): Al. Martin's U. T. C. co. pleased good business 5. The Lily and the Prince 7; poor business; show fair. The Hired Girl 15.

**CAMBRIDGE.**—COLONIAL (Hammond Brothers, mgrs.): The World and a Woman with Mile. Ferike Bore, star and co. fine; fair attendance. A Hired Girl 9; mediocre, to good house. Polly of the Circus 18.

**NAPOLION.**—OPERA HOUSE (J. M. Rieger, mgr.): The Cow Puncher 6 pleased good house. Howe's moving pictures 13. Martin's U. T. C. 14.

**ELYRIA.**—THEATRE (H. A. Dykeman, mgr.): Howe's moving pictures delighted a large audience 7. The Rays 14. Polly of the Circus 23.

**NORWALK.**—GILGER (W. A. Roscoe, mgr.): Howe's moving pictures 8 pleased capacity. House dark 11-16. As Told in the Hills 20.

**CIRCLEVILLE.**—OPERA HOUSE (H. C. Gordon, mgr.): The World and a Woman 9; good co.; poor business.

**MARION.**—GRAND (Edmond Bala, mgr.): The Blue Mouse pleased capacity house 12. As Told in the Hills pleased good house 13.

**PIQUA.**—OPERA HOUSE (Charles H. May, mgr.): Wildfire 15. Paid in Full 16. Lillian Nordica 19.

#### OKLAHOMA.

**BARTLESVILLE.**—THEATRE (John Finn, mgr.): Jack and Jill 8; poor and small attendance. Tim Murphy in Old Innocence 9; very good and largely attended. Roney's Parafal 14. Richard Carle in Mary's Lamb 20.

**MALESTER.**—HARRY (A. Bert Bates, mgr.): Jack and Jill co. 5; pleased fair house. Land of Nod 9; pleased good house. Tim Murphy 14. Libbert's Grand Opera co. 15. Parafal 18. The Soul Kiss 19. Max Flanagan 21.

**SHAWNEE.**—BECKER (Becker Bros., mgrs.): Ada Made in Jack and Jill 4; pleased, to fair business.

**GUTHRIE.**—OPERA HOUSE (J. M. Brooks, mgr.): Tim Murphy 4; pleased good house. Jack and Jill 13. The Wolf 17.

## GEORGE ALISON

LEADING MAN.

Crescent Theatre, Brooklyn.

## LEONORA BRADLEY

MRS. MURRAY in ST. ELMO  
Under the Management of Vaughan Glaser

## DeForest F. Dawley

ENGAGED

LEADING MAN

Management AL TRAHERN

## LOUISE DRESSER

Management CHARLES FROHMAN

## MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION

12 West Fortieth Street, New York

## WILBUR HIGBY

LEADING BUSINESS

Woodward Stock

Auditorium Theatra, Kansas City.

## GERTRUDE HOFFMANN

STARRING

Direction Lew Fields, Sam S. and Lee Shubert

## EDWARD HUME

PRINCIPAL COMEDIAN, "A KNIGHT FOR A DAY"

(Management H. H. Frazee)

## Enid May Jackson

FULTON STOCK CO.

LEADING WOMAN

LINCOLN, NEB.

## Thais Magrane

ENGAGED.

Belasco Theatre, Los Angeles, Cal.

## HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City

## Wedgwood Nowell

Supporting Miss Blanche Bates in "THE FIGHTING HOPE."

STAGE DIRECTOR.

Management David Belasco.

## ESTHER RUJARO

Bush Temple Stock, Chicago

## Elizabeth Valentine

INVITES ENGAGEMENT IN AMERICA NEXT SEASON

(The Dramatic Mirror)

#### PENNSYLVANIA.

**TYRONE.**—ACADEMY OF MUSIC (G. G. Boecking, mgr.): Lyman H. Howe's moving pictures 7; extraordinary; pleasing, to small house. The Climax 8; the finest attraction of the season, to poor house. The County Sheriff 12

pleased small audience. The Chauncey-Kelley Stock co. 11-16; exceptionally good, to poor attendance in The Young Wife, Brown Mollie, An Old Man's Darling, The Russian Boy, Pretty Peggy, The Last Child, and Dr. Jekyll and Mr. Hyde. Miss Petticoats 23.

**SCHANTON.**—LYCEUM (C. L. Durban, mgr.): The Heir to the Moorah 9, with matinee;

co. and business good. George Daglenn as Joe Lacy and Vioh Walters as Kate Brandon scored. The others were Frank Irwin, Rose Adelle, Dandy Kim, Emma Bolton, Helen Scott, George S. Lockwood, Laurence Dunbar, J. W. Correll, Paul Webster, H. C. Sperry, Leslie M. Hunt, Francis J. Stratton, Sue Washburne Fisher, Henry Schneider, and Marion Porter. Paul Gilmore in the Call of the North 10.—ACADEMY (C. L. Durban, mgr.): Strongheart 11-16 to capacity houses. Walter Richardson as Strongheart, Olive Easton as Dorothy Nelson, and Frank Beamish as Billy Saunders made decided hits. Edward Van Sloan as Frank Nelson, J. H. Doyle as Buckley, and Jack Gibney as manager of the team merit special mention. The others were Forest Seabury, William B. Blair, John Stanton, C. Henderson, Edward Strong, Robert Albert, Mr. Dempsey, Louis J. Rukiewicz, Rita Knight, Edna Darling, Myra H. Dean, and Margaret Siegle. That the management made no mistake in putting a strong co. here at popular prices is evinced by the increased patronage of the house. Harry Fenwick and Olive Easton in Fodder 18-23.

**MAHANOY CITY.**—GRAND OPERA HOUSE (M. C. Kaler, mgr.): Wildfire 26, Welsh Singers 27. Flower of the Ranch 28. Three Twins 2. Moonshiner's Daughter 3. Train Robbers 6.—ITEM: At a meeting of Borough Council held 12 that body ordered a settlement of the controversy between it and Christiana Hersker, proprietress of Family Theatre, growing out of latter's refusal to pay \$3 per day license, at the rate of \$10 per day for a period of 312 days, or a total of \$3120, and the discontinuance of an equity suit brought against the borough. Mrs. Hersker is given until 18 to accept the terms. The sum includes the daily license fee, a daily fine and the costs of suit, which the Superior Court recently decided in favor of borough.

**HARRISBURG.**—MAJESTIC (N. C. Mirick, local mgr.): The Train Robbers 8, with matinee 9, to large houses. The Merry Widow 13 to S. R. O.; in the hands of a most excellent co. captivated the audience. Charles Meekins, the young Canadian tenor, duplicated his success of last year, while William W. Smith, the widow, this city was fascinating as Sonia, the widow. Others who won favor were: R. E. Graham, Julia Brewer, Harold Blake, F. J. McCarthy, Arthur Woolley, and Louisa Hilliard. Jack Singer's great Hehman Stock presenting The Passing Review 16, with matinee 16. The Flower of the Ranch 18. Pauline Hall in Wildfire 23, with matinee.

**READING.**—ACADEMY (Phil Levy, res. mgr.): The Train Robbers 8, with matinee 9, to large houses. The Merry Widow 13 to S. R. O.; in the hands of a most excellent co. captivated the audience. Charles Meekins, the young Canadian tenor, duplicated his success of last year, while William W. Smith, the widow, this city was fascinating as Sonia, the widow. Others who won favor were: R. E. Graham, Julia Brewer, Harold Blake, F. J. McCarthy, Arthur Woolley, and Louisa Hilliard. Jack Singer's great Hehman Stock presenting The Passing Review 16, with matinee 16. The Flower of the Ranch 18. Pauline Hall in Wildfire 23, with matinee.

**WILKES-BARRE.**—OPERA HOUSE (Harry A. Brown, mgr.): Eleanor Robson in The Dawn of a Tomorrow 9; excellent co.; capacity house.—LUZerne (L. H. Baker, mgr.): Fay Foster co. 7-9, pleased good business. Kentucky Route 11-12, to capacity houses. Wine, Women and Song 14-16. Miner's Americans 18-20. Sam T. Jack's co. 21-23. Williams Imperials 25-27. The Frolicsome Lambs 28-30.—NESSBITT (Harry A. Brown, mgr.): The Kentucky Route 11-12, to capacity houses. Dark 11-16. The Unabell-Brinkley Stock co. with Una Abell-Brinkley lead, in The Man on the 18-23. Same co. in The Three of Us 28-30.

**POTTSVILLE.**—GRAND OPERA HOUSE (H. C. Manner, mgr.): Maloney's Wedding Day 2, fair co. and business. Frederick Pools 3. Lecture on China, moderate patronage; excellent attraction. Pauline Hall in Wildfire 9; good business. Miss Hall scored quite a hit. Village Parson 9, with matinee; good house. Coming: California Girls 15. Billy the Kid 16 (with matinee). The Passing Review 18. The Train Robbers 21. Joe Harris, The Wandering Musician, 23.—ITEMS: Grace George, booked to appear here 11, changed to later date. Manager Manner has opened a new office for the advance sale of tickets at the opera house.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (L. J. Fish, mgr.): The Bostonian Singers 7, to small but very enthusiastic audience; it was a treat. Eleanor Robson in The Dawn of a Tomorrow 8, to a large and appreciative audience; strong throughout; nicely staged. Miss Hall scored a great success. Grace George in A Woman's Will 11, to a good-sized and enthusiastic audience, by a well balanced co.; Miss George was well received. Paul Gilmore in The Call of the North 12, to a fair-sized and pleased audience. Mr. Gilmore is a favorite here; co. strong. Stetson's Uncle Tom's Cabin 16. The Merry Widow 18.

**ALLENTOWN.**—LYRIC (N. E. Worman, mgr.): Edna Marshall and capable co. in Lena Rivers 7, to fair house. A capacity house paid their respects to The Merry Widow on her first appearance in Allentown 8; fine co.; delighted audience. The Ketchel-Pauli film pictures drew two small houses 9. Joe Harris 11 canceled. Fred Poole's (return) lecture of his travels in China 13 to small audience. A Commanding Officer 18. Oratorio Concert 19. Pauline Hall in Wildfire 22. The County Sheriff 23.

**JOHNSTOWN.**—CAMBRIA (H. W. Scherer, mgr.): Moulin Rouge (Girls 6); good performance and fair business. Ketchel-Pauli film pictures 7; fair attraction and business. Vogel's Minstrels 8; fair attraction and good business. The California Girls 9; fair attraction and business. The Climax 11; splendid performance and fair business. The Flower of the Ranch 12; good attraction and fair business. The Golden Butterfly 13. The Road to Yesterday 14. The County Sheriff 15. Girls Will Be Girls 16.

**SUNBURY.**—CHRISTNUT STREET OPERA HOUSE (Fred J. Byrd, local mgr. and mgr.): Uncle Tom's Cabin 9, to crowded houses, both afternoon and evening. Paul Gilmore 11; small audience; would have had better if a severe thunder storm had not interfered and knocked down a wire, which killed Michael McKinley 14. The Welsh Singers 18. The Music Master 21. East Lynne 23. Our New Minister 25. Welsh Singers (return date) 26. Wildfire 30.

**LANCASTER.**—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Lena Rivers 8; fair house and performance. A Woman's Will 9 attracted fair sized audience. The Call of the Wild 11; pleased a medium house. The Passing Review 13; fair performance; small house. Henry W.

Savage co. in The Merry Widow 14 delighted a crowded house. Francis Wilson in A Bachelor's Baby 15. The California Girls 16. Taylor Stock co. 18-23 (except 20). The Commanding Officer 20.

**DANVILLE.**—OPERA HOUSE (Frank Edmondson, mgr.): Little Miss Muffet Sept. 30; very poor performance, to fair business. Billy the Kid 6; fair, to fair-sized audience. Howe's moving pictures 11; pleased a very small audience, owing to inclement weather. Uncle Tom's Cabin 13. The Jewel of the South 22.—ITEM: All the industries in town are now running in full and a good season is predicted by the local management.

**WASHINGTON.**—NIXON (Reis Circuit Co., lessee; C. D. Miller, mgr.): Flower of the Ranch 9; pleased well filled house. St. Elmo 7; co. good and drew fair business. The Burglar 9; capable co. and was well received by good house. Girls Will Be Girls 11; excellent co.; deserved better house. Isle of Spice 13. Lost Trail 16. A Woman's Honor 19. The Prince Charming 21. Faust 23.

**DU BOIS.**—AVENUE (A. P. Way, mgr.): Eugene J. Hall's Associate Players 9 to 12. My Jim, Black Hand, Hearts of the Blue Ridge, A Doctor's Crime, Pals, Secrets of the Police, The Devil, The Light of the Trail; the plays were nicely staged and the cast was meritorious. Sam Mylie in his different movies and specialties acts deserves special mention for clever work.

**KANE.**—TEMPLE (H. W. Sweetly, mgr.): Lyman Howe's moving pictures 9 to fair business. F. Grahame Stock co. to light business 11-13 in The Convict and the Lady. The Factory Girl, A Runaway Wife, A Good Fellow 20. Phil Meheir Stock 25-29. Maloney's Wedding Day Nov. 2. California Girls 10. As Told in the Hills 11. The Climax 13.

**VANDERGRIFT.**—CASINO (C. F. Fox, mgr.): Vanderville and moving pictures, good business. 7-18. Lost Trail, S. R. O. 9. Vogel's Minstrels, fine, to big business. 11. Girls Will Be Girls, 14. Vanderville and moving pictures 15, 16. Manhattan Stock co. 18-23, excepting 19. County Sheriff 19. The Call of the Wild 20. Texas 28.

**HAZLETON.**—OPERA HOUSE (J. B. Resinger, res. mgr.): Stetson's Uncle Tom's Cabin co. 2; pleased two S. R. O. houses. The Heir to the Hoosier 4 was well received by slight attendance; co. good. Paul Gilmore in The Call of the North 14, East Lynne 16. The Flower of the Ranch 20.

**SHAMOKIN.**—GRAND (J. B. Swafford, res. mgr.): Brewster's Millions 7 delighted large audience. The Passing Review 8; good satisfaction, to fair business. The High Rollers 12, to large male audience. The High Rollers, return date 18. The Flower of the Ranch 21. The California Girls 23.

**CANISLE.**—OPERA HOUSE (W. H. Breit, mgr.): Joshua Simkins Sept. 30; good, to a fair house. The Merchant of Venice 1; due, to a good house. Lena Rivers 9; very good to good house. Mabel McKinley and co. 18. The Girl of the Hills 22.

**YORK.**—OPERA HOUSE (B. C. Penta, mgr.): A Woman's Honor 12; did not turn up. Call of the Wild 13; fair co.; poor business. Passing Review 14; canceled. Merry Widow 15; large advance sale. The Great Divide 16. California Girls 18. Out in Idaho 23. Knight for a Day 27.

**ROCHESTER.**—MAJESTIC (Charles E. Smith, mgr.): Moving pictures are drawing large crowds nightly. Isle of Spice 13 pleased large audience. The Climax Nov. 1.—GRAND OPERA HOUSE (Walter Jarens, mgr.): The California Girls 2 pleased a S. R. O. business. At Cripple Creek 15.

**TARENTUM.**—OPERA HOUSE (John Dwyer, mgr.): Flower of the Ranch 5; pleased a large audience. Vogel's Minstrels 9; gave good performance and had two good houses. Keith Stock co. 11-16. Girls Will Be Girls 19. County Sheriff 21. Holy City 29.

**NEWSPORT.**—WHITE'S NEW THEATRE: Billy of the Circus 9; excellent attraction; fair business. The Lost Trail 11; fair; poor house. John W. Vogel's Minstrels 12; good; fair business. Girls Will Be Girls 13; pleased large audience. The Climax.

**POTTSVILLE.**—ACADEMY (Charles Hausmann, mgr.): The Passing Review 9 pleased fair business. The Merry Widow 11; excellent attraction. The Call of the North 13 satisfied medium house. High Rollers 16. The Flower of the Ranch 19. California Girls 20.

**RENOVO.**—THEATRE (T. A. Slatery, res. mgr.): A County Sheriff 8; fair, to good attendance. A Good Fellow 19. Maloney's Wedding Day 22. Welsh Singers 23. King of Tramps 26. Miss Perfection 29.

**BUTLER.**—MAJESTIC (George N. Burchhalter, mgr.): St. Elmo 11; fair co. and business. At Cripple Creek 13; small house. Isle of Spice 14; good co.; large house. The Lost Trail 20. Merry Widow 23.

**CHANDLER.**—ROSEDALE OPERA HOUSE (Frank Rhinabrook, mgr.): Little Miss Muffet 8; ordinary co. Lena Rivers 11; good performance and business. Call of the Wild 14.

**WELLSBORO.**—BACHE AUDITORIUM (Dartt and Dartt, mgr.): The Servant in the House 8; pleased good business. Howe's Moving pictures 13.

**SHARON.**—GRAND OPERA HOUSE (M. Reis, lessee; G. B. Swartz, res. mgr.): Tempest and Sunning 11; small house; good co. Isle of Spice 12. Texas 13. St. Elmo 14.

**FRANKLIN.**—OPERA HOUSE (Jno. Mills, mgr.): At Cripple Creek 7; fair attraction and business. Texas 11; pleased fair-sized audience. East Lynne 13.

**NEW CASTLE.**—OPERA HOUSE (Reis Circuit, lessee and mgr.; E. H. Norris, bus. mgr.): Madame Nordica 9; very good; business fair; St. Elmo 12; pleased packed house. Chicago Stock co. 22.

**EAST STROUDSBURG.**—OPERA HOUSE (R. J. Roth, mgr.): Call of the Wild 7; excellent co.; poor business. Fritz, The Wandering Musician, 14. Our New Minister 21. Ike and Abby 25. Isle of Spice 29.

**WEST CHESTER.**—GRAND OPERA HOUSE (J. F. Small, res. mgr.): The Film of Princesses 14. Victor's Vespertine Band 19. King's Princess of Persia 23.

**ST. MARVS.**—TEMPLE (J. S. Speer, mgr.): Quince Adams Sawyer 13; good co. to small house. The Climax 14; excellent co. to good business.

**CARBONDALE.**—OPERA HOUSE (G. P. Monahan, res. mgr.): Llanely Choir, benefit of Emergency Hospital 13, pleased a good sized house. Billy the Kid 18.

**MEADVILLE.**—ACADEMY (Ben F. Mack, mgr.): East Lynne 11; good co.; pleased fair business. Texas 14. Polly of the Circus 18. Heir to the Hoosier 19.

**RIDGWAY.**—OPERA HOUSE (Hyde and



# BROMO-SELTZER

## CURES HEADACHES

10¢, 25¢, 50¢, & \$1.00 Bottles.

Powell, mgr.): The Climax 13; good house; fine performance. A Good Fellow 21.

**WARREN.**—LIBRARY THEATRE (J. D. Woodruff, mgr.): Dark 11-15. The Heir to the Hoosier 15.

**BRADFORD.**—THEATRE (Jay North, mgr.): Heir to the Hoosier 14 attracted good house. Tempest and Sunshine 23.

**OIL CITY.**—THEATRE (G. W. Looder, res. mgr.): Texas 9; good co.; poor business. East Lynne 15. Chicago Stock co. 1-22.

### RHODE ISLAND.

**WOONSOCKET.**—OPERA HOUSE (Josh E. Ogden, mgr.): The Yankee Doodle Detective 7; fair business. House of a Thousand Candles 9; good house. A Stubborn Cinderella 12; good house; well pleased with performance and stage effects. The Servant in the House 14. A Broken Idol 15. St. Elmo 21. Rose Stahl 22. Dan Sully 23. Old Homestead 26.

**NEWPORT.**—OPERA HOUSE (Ellis B. Holmes, res. mgr.): House of a Thousand Candles 8 pleased small house. The Traveling Salesman 9; fair performance, to good business. The Gay Hussars 15. A Broken Idol (return) 16.

### SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY (Charles R. Matthews, mgr.): Louis James 8 in Henry VIII, pleased fair business. St. Elmo 9; filled the house at matinee. Harry Beraford in Who's Your Friend? entertained a good audience 12. Wayne Musical Comedy co. 13-15. Man of the Hour 16. Top of the World 19. C. B. Hanford 22.

**GREENVILLE.**—GRAND OPERA HOUSE (B. T. Whitmore, mgr.): The Lion and the Mouse 4 delighted good business. Coburn's Minstrels 9; fair business; pleased. The Man of the Hour 11. Charles Grapewin in Above the Limit 12. Charles B. Hanford playing The American Lord 16.—ITEM: The Piedmont Fair 12.

**COLUMBIA.**—THEATRE (F. L. Brown, mgr.): Coburn's Minstrels 7; fair, to good business. Who's Your Friend? 9 pleased fair sized house. Man of the Hour 14. Strongheart 19. Lion and the Mouse 23. Clay Vance 25. Norman Hackett 26. Paid in Full 27.

**ABBEVILLE.**—OPERA HOUSE (A. B. Cheatham, mgr.): May Stuart in Romeo and Juliet; poor co. and house. Coburn's Minstrels 14. Human Hearts 18.

**SPARTANBURG.**—HARRIS (I. H. Greene-wald, mgr.): The Lion and the Mouse 5 to large, well pleased house. The Man of the Hour 12 to fair house; highly pleased.

**FLORENCE.**—AUDITORIUM (F. Brand and G. Brown, mgr.): Heartstrong 16.

### SOUTH DAKOTA.

**SIOUX FALLS.**—NEW THEATRE (Fred Becker, mgr.): Richard Carle 4 in Mary's Lamb, to excellent business, pleasing every one. Golden Girl 6; good co. to good business. House of a Thousand Candles 8; to good house, pleasing. Lacy Musical co. 11-16, except 15, when The Red Mill co. shows here.—MAJESTIC (William H. Dance, mgr.): Bonner and Meek, Master Richards, the Free Brothers' Quartette, Sam Hood, together with moving pictures, to excellent business. John L. Sullivan and partner, Jake Kilrain, 11-16.

### TENNESSEE.

**KNOXVILLE.**—STAGE (Fritz Staab, mgr.): David Ward in The Music Master 8 delighted a S. R. O. house. The Climax 11, 12; excellent performance, to good business. Bailey and Austin in The Top of the World 18. Florence Gear in Fluffy Hussy 19.—RIJOU (Fred Martin, mgr.): Opened to big business, with James Kyrie McCurdy in The Yankee Doodle Detective 11-18 first half, and Charles Grapewin in Above the Limit last half. David Higgins in Captain Clay of Missouri 18-23.—MARVEL (V. C. McLean, mgr.): Opened to big business with Mitchell and Browning, Myrtle Barries 11-16, and moving pictures.

**CHATTANOOGA.**—SHURET (P. R. Albert, mgr.): The Wolf pleased poor business 4. The Devil's Auction pleased poor business 8. The Jeffersons in The Henrietta pleased fair business 8. David Ward delighted S. R. O. 9. The Climax 15, 16. Brewster's Millions 16.—RIJOU (O. A. Neal, mgr.): Sculsh Poynter in Lena Rivers pleased fair business 4-6. The Wizard of Wiseland 11-15.

**MEMPHIS.**—LYCEUM (Clarence Weiss,

mgr.): George M. Cohan and co. in The Yankee Prince was not up to the usual Cohan standard 5. The Wolf failed to please 6, 7. The Traveling Salesman, first production here, S. 9; drew splendidly. Joseph and William W. Jefferson 13. Florence Gear 14. The Alaskan 15, 16.—RIJOU (Benjamin M. Stalback, mgr.): The Candy Kid, as usual, packed the house 11-18. Lena Rivers 18-23.

**BRIISTOL.**—HARLING OPERA HOUSE (C. M. Brown, mgr.): The Climax 8; excellent performance and business. Norman Hackett in Beau Brummel charmed capacity. Florence Gear in Fluffy Hussy 20.

### TEXAS.

**SAN ANTONIO.**—OPERA HOUSE (Sidney H. Weis, mgr.): Alaskan 3, 4; splendid co. to big business. Granstark 5, 6; poor co., played to big business 5 and matinee 6; fair night 6. Max Fisman 7, 8, in The Man on the Box and The Old Curiosity Shop to good business; Mr. Fisman is a favorite here and always does a good business. The Soul Kiss 9, 10; splendid co. to large packed houses. Covered Aristocrat 12. Blanche Walsh in The Test 13. Adelaide Thurston 15 in Contrary Mary. York and Adams 16, 17. Black Patil 20. Traveling Salesman 21. George M. Cohan 23. The Girl from Hector's 25, 26. The Land of Nod 28, 29. Richard Carle 30.—EMPIRE (M. E. Brady, mgr.): The Gagnon and Pollock stock co. had a very successful week 3-9 in Sheridan Kameo, Detective; Mr. Gagnon did some splendid work in this bill, as did Jewell Kelly, Guy Gagnon, F. Marlow, Edith Pollock, Violet Whitworth, and Duke Dorris; all did well. Week 10-18, Mother's Heart.—ITEM: (Olive Huxley Baker, character woman of the Gagnon-Pollock stock co., died here Sunday, 3. Mrs. Baker died of beriberi and gangrene, following an operation. Mr. Baker will not return to fill his engagement with the Gagnon-Pollock co.)

**EL PASO.**—MAJESTIC (Frank Mich, mgr.): The Man from Juarez 3-10. Senator McDuff 11-18. Genevieve De La Caune and Nan Halpen continue to become more popular nightly, and although Manager Rich has enlarged the seating capacity this season, he is still unable to seat the crowds.—GAWPOLL (Frank Mich, mgr.): North Brothers' Stock co. 3-9 in The Heir to the Hoosier to capacity business every performance; it is, without doubt, the best stock co. ever seen here; it is accompanied by the Blanche Ladies' Orchestra; they propose to play nothing but novelty hits. Out of the Fold 11-18. The Little Gray Lady 19-23.—ITEM: The big event for this city was the meeting of Presidents Taft and Dias 16.

**DALLAS.**—OPERA HOUSE (George Augy, mgr.): The Soul Kiss 4, 5 to capacity business; three performances; poor co.; excellent production. Black Patil did her usual share of business 7, 8. Adelaide Thurston in Contrary Mary to full house for three performances 9, 10; her personality is as pleasing as ever and her vehicle well suited to her and to her excellent supporting cast. Max Fisman 11, 12. The Wolf 13. The Traveling Salesman 14, 15. Blanche Walsh 16.

**WACO.**—AUDITORIUM (Jake Gardakia, mgr.): The Soul Kiss 8; fair co. and business. Max Fisman in Old Curiosity Shop 9; good co. and business. Granstark, matinee and night, 11. The Convict's Daughter 12. Adelaide Thurston in Contrary Mary 13. Blanche Walsh in The Test 14.—MAJESTIC (Charles H. Rosen, mgr.): Vanderville and moving pictures; fair performances to good houses.

**PALESTINE.**—NEW TEMPLE THEATRE (W. E. Swift, owner and mgr.): An American Husband 9 pleased good business. Brought to Justice 11. Theodore Lorch co. 18-23. Billy Link Vanderville co. 25-30. Tempest and Sunshine Nov. 4. Missouri Girl 5. Forgiveness 9. Parsifal 10.

**VICTORIA.**—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild, mgr.): Hypnotic performance to medium but appreciative audience Sept. 27, 28. The Smart Set, colored performers, gave a clever performance to a fair house 27. Granstark to a full house 8; a very nice performance.

**DENISON.**—OPERA HOUSE (J. H. Gardner, mgr.): Max Fisman 18 in The Old Curiosity Shop.—BROOKSTONE OPERA HOUSE (William Hasey, mgr.): Marjorie Lake Musical Comedy co. 4-9 to packed houses; popular prices. Hickman Hasey co. 11-16.

**M'KINNEY.**—OPERA HOUSE (Jesse Warden, mgr.): The Hickman-Hasey co. in repertoire 4-9; good co. to excellent business. Lewis and Lake Musical Comedy co. 11-13. Black Patil 14.

**TAYLOR.**—NEW OPERA HOUSE (F. A. Carradine, mgr.): Granstark 8; capacity; 4. H. Lewis as Baron Danglars exceptionally well received. Smart Set 9; medium; musical numbers fair.

Phone 1695 Bryant  
for  
Appointments

EMILE  
**BRUNEL**

"Du gout et du talent."  
**Photographer**  
115 West 43d St., New York

Professional Rates on "Portraits of Art Moderne,"  
Individuality and Character in Posing—Exclusive Ideas in Lighting.

25 per cent. discount off regular prices to bearers of this advertisement.



**ELLIOTT, MAKINE** (Sam S. and Lee Shubert, inc., mgrs.): Kansas City, Mo., 18-23, Chicago, Ill., 24-Nov. 6.

**FARMER'S DAUGHTER** (Ed Anderson, mgr.): Pine Island, Minn., 19, Northfield 20, New Prague 21, St. James 22, Heron Lake 23, Sibley, La. 27, Hartley 28, Ruthven 29.

**FAUST** (M. J. Knill, mgr.): Zanesville, O., 20.

**FAUST** (Olga Verne White, prop.): Monroe, Wis., 19, Sterling, Ill., 20, Rockford 21, Freeport 22, Dubuque, Ia., 23, Clinton 24, Muscatine 25, Rock Island, Ill., 26, Davenport, Ia., 27, Keosauqua, Ill., 28, Moline 29, Cedar Rapids 30.

**FAVERSHAM, WILLIAM** (Frank J. Wiltach, mgr.): Albany, N. Y., 21-23, New York city 24—Indefinite.

**FIGHTING PARSON** (W. F. Mann, owner): Belle Plaine, Ia., 19, Newton 20, Nevada 21, Ames 22, Boone 23, Adel 24, Jefferson 25, Carroll 27, Manning 28, Audubon 29, Atlantic 30, Council Bluffs 31.

**FIOMAN, MAX** (John Cort, mgr.): Oklahoma City, Okla., 18, El Reno 20, McAlester 21, Muskogee 22, Bartlesville 23, Tulsa 24, Guthrie 27, Hald 28, Wichita, Kan., 29, Coffeyville 30.

**FINAL SETTLEMENT** (Southern: Clay T. Vance, mgr.): Florence, S. C., 19, Charleston 20, Georgetown 21, Kingstree 22, Orangeburg 23.

**FISKE, MRS.** (Harrison Gray Fiske, mgr.): Utica, N. Y., 19, Syracuse 20, 21, Rochester 22, 23, Bradford, Pa., 24, Erie 25, Youngstown, O., 27, Wheeling, W. Va., 28, Canton, O., 29, Akron 30.

**FORTUNE HUNTER** (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.

**FOURTH ESTATE** (Lieber and Co., mgrs.): New York city Oct. 5—Indefinite.

**GAMBLER OF THE WEST** (A. H. Woods, mgr.): St. Louis, Mo., 17-23, Springfield, Ill., 24-27, Peoria 28-30.

**GENTLEMAN FROM MISSISSIPPI** (Brady and Grismer, mgrs.): Boston, Mass., Sept. 20—Indefinite.

**GENTLEMAN FROM MISSISSIPPI** (Brady and Grismer, mgrs.): Minneapolis, Minn., 17-23.

**GENTLEMAN FROM MISSISSIPPI** (Southern: Brady and Grismer, mgrs.): New Orleans, La., 18-24.

**GENTLEMAN FROM MISSISSIPPI** (Eastern: Brady and Grismer, mgrs.): Niagara Falls, N. Y., 19, Geneva 20, Oleanburg 21, Oswego 22, Watertown 23, Syracuse 24-30.

**GENTLEMAN FROM MISSISSIPPI** (Western: Brady and Grismer, mgrs.): Los Angeles, Cal., 18-23.

**GEORGE GRACE** (Wm. A. Brady, mgr.): Pittsburgh, Pa., 18-23.

**GILMORE, BARNEY** (Havila and Nicolai, mgrs.): Cleveland, O., 18-23.

**GILMORE, PAUL** (A. J. Spencer, mgr.): Waverly, N. Y., 21.

**GIRL AND THE DETECTIVE** (Chas. E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 18-23, Baltimore, Md., 25-30.

**GIRL AND THE GAWK** (Wm. H. Locke, mgr.): Bank Center, Minn., 19, Melrose 20, Alexandria 21, Ferguson Falls 22, Wahpeton, N. D., 23, Lisbon 25, Edgely 26, La Moure 27, Oakes 28, Aberdeen, S. D., 29, 30.

**GIRL AND THE STAMPEDE** (V. E. Lambert, mgr.): Chicago, Ill., 19, Fairbury 20, Scotts Bluff, Kan., 21, Red Cloud, Neb., 22, Edgar 23, Fairfeld 27, Hastings 28, Kearney 29, Gibbon 30, Grand Island 31.

**GIRL FROM MONTANA** (Robt. Taylor, mgr.): Wapella, Pa., 18, Canby, 19, Brandon, Man., 20, Pinedale 21, Coeur d'Alene, 22, Chin 23.

**GIRL FROM MONTANA** (A. H. Woods, mgr.): Chicago, Ill., Oct. 11-Nov. 6.

**GIRL FROM U. S. A.** (Central: Harry Scott, mgr.): Decatur, Ala., 19, Ormeo 20, Oage 21, 22, Annar 23, Hays City 24, Mason City 25, Charles 26, Eagle Grove 27, Beismond 28, Hampton 29, Marshalltown 30.

**GIRL FROM U. S. A.** (City: Harry Scott, mgr.): Detroit, Mich., 17-23, Cleveland, O., 24-30.

**GIRL FROM U. S. A.** (Eastern: Harry Scott, mgr.): Arcola, Ill., 19, Shelbyville 20, Kansas 21, Christian 22, Brazil, Ind., 23, Paris, Ill., 24, Charleston 27, Greenup 28, Robinson 29, Eminham 30, Collinsville 31.

**GIRL FROM U. S. A.** (Western: Harry Scott, mgr.): Crystal Falls, Mich., 20, Florence, Wis., 21, Iron Mountain, Mich., 22, Oranoid, Wis., 23, Rhinelander 24, Antioch 25, Merrill 26, Marshfield 27, Grand Rapids 28, Amherst 29, Stevens Point 30.

**GIRL OF THE RANCH** (Kelly and Brennan, mgrs.): Williamston, Mich., 19, Eaton Rapids 20, Springport 21, Tekonsha 22, Reading 23, Three Rivers 25, White Pigeon 26, Union City 28, Litchfield 29, Goldwater 30.

**GIRL OF THE GOLDEN WEST** (David Belasco, mgr.): Paterson, N. J., 19, 30, Bethlehem, Pa., 20, Red Bank, N. J., 21, Plainfield 22, Asbury Park 23, Burlington 25, Atlantic City 26, 27, Trenton 28, Easton, Pa., 29, Pottstown 30.

**GIRL OF THE MOUNTAINS** (D. E. Wee, mgr.): Saratoga, N. Y., 19, Schuylerville 20, Greenwich 21, Troy 22, 23, Corinth 26, Gloverville 28, Herkimer 29, Utica 30, 31.

**GOING HOME** (Sam S. and Lee Shubert, inc., mgrs.): Cleveland, O., 18-23.

**GRAUSTARK** (Central: Baker and Castle, mgrs.): Batavia, N. Y., 19, Perry 20, Salamanca 21, Andover 22, Hornell 23, Wellsville 25, Galeton, Pa., 26, St. Marys 27, Ridgeway 28, Corty 29, Oil City 30.

**GRAUSTARK** (Eastern: Baker and Castle, mgrs.): Chicago, Ill., 17-23, So. Chicago 24-27, Springfield 28-30.

**GRAUSTARK** (Southern: Baker and Castle, mgrs.): Ft. Worth, Tex., 19, Sulphur Springs 20, Greenville 21, Paris 22, Bonham 23, Durant, Okla., 25, Denton, Tex., 26, Gainesville 27, Sherman 28, Wichita Falls 29, Amarillo 30, Bayre, Okla., 31.

**GREAT DIVIDE** (Henry Miller Co., mgrs.): St. Louis, Mo., 18, Mexico 20, Sedalia 21, Pittsburg, Kan., 27, Joplin, Mo., 28, Webb City 29, Independence, Kan., 30.

**HACKETT, JAMES K.** (Charles Frohman, mgr.): Saginaw, Mich., 19, Grand Rapids 20, Jackson 21, No. Bend, Ind., 22, Kalamazoo, Mich., 23, Chicago, Ill., 24-30.

**HACKETT, NORMAN** (Jules Murry, mgr.): Fayetteville, N. C., 19, Raleigh 20, Durham 21, Greensboro 22, Winston-Salem 23, Charlotte 25, Columbia, S. C., 26, Sumter 27, Charleston 28, Greenville 29, Augusta 30.

**HANFORD, CHARLES F.** (F. Lawrence Walker, mgr.): Atlanta, Ga., 18, 19, Athens 20, Augusta 21, Charleston, S. C., 22, Savannah, Ga., 23, Albany 25, Americus 26, Macon 27, Columbus 28, Troy, Ala., 29, Montgomery 30.

**HANS HANSON** (Goula Rele, mgr.): Chamberlain, S. D., 19, Kimball 20, Alexandria 21, Emery 22, Bridgewater 23, Parkston 25, Springfield 26, Tyndall 27, Platte 28, Geddes 29, Warner 30.

**HARVEST MOON** (Charles Frohman, mgr.): New York city 18-30.

**HAWTREY, WILLIAM F.** (Walter N. Lawrence, mgr.): Albany, N. Y., 19, 20.

**HEIR TO THE ROYALTY** (F. W. Crowley, mgr.): Memphis, Tenn., 19, Warren, O., 21, Alliance 22, Bron 23, Coshocton 25.

**HER DARK MARRIAGE MOON** (W. F. Mann,

owner): Warsaw, Ind., 19, Goshen 20, Elkhart 21, No. Manchester 22, South Bend 23, Benton Harbor, Mich., 24, Michigan City, Ind., 25, Dowagiac, Mich., 26, Cassopolis 27, Coldwater 28, Allegan 29, Battle Creek 30, 31.

**HILL, J. A.** (Ruhoff, mgr.): Erie, Pa., 18-30.

**HODGE, WILLIAM** (Lieber and Co., mgrs.): New York city Aug. 10—Indefinite.

**HOUSE OF THOUSAND CANDLES** (L. E. Pond, mgr.): Wahpeton, N. D., 19, Aberdeen, S. D., 20, Redfield 21, Watertown 22, Brookings 23, Huron 25, Pierre 26, Rapid City 27, Deadwood 28, Belle Fourche 29, Lead 30.

**HUMAN HEARTS** (Southern: W. F. Nankerville, mgr.): Newberry, S. C., 19, Chester 20, Gaston, S. C., 21, Statesville 22, Asheville 23, Bristol, Tenn., 24, Johnson City 26, Greenville 27, Big Stone Gap, Va., 28, Middleboro, Ky., 29, Knoxville, Tenn., 30.

**HUMAN HEARTS** (Western: Wm. Franklin Riley, mgr.): Livingston, Mont., 19, Roseman 20, Great Falls 21, Helena 22, Boulder 23, Butte 24, Hamilton 26, Stevensville 27, Victor 28, Missoula 29, Wallace, Ida., 30.

**IN OLD KENTUCKY** (A. W. Dingwall, mgr.): Seattle, Wash., 17-23, Portland, Ore., 24-27, Chico, Cal., 29, Sacramento 30.

**IN THE BISHOP'S CARRIAGE** (Baker and Castle, mgrs.): Milwaukee, Wis., 17-23, Iowa, Ill., 24-27, Mattoon 28, Alton 29, Edwardsville 30.

**IN WYOMING** (H. E. Pierce, mgr.): Hoquiam, Wash., 19, Aberdeen 20, Montesano 21, Elma 22, Olympia 23, Tacoma 24, Cle Elum 25, Rosalia 26, Ellensburg 27, Sprague 28, Colfax 29, Pullman 30.

**IS MATRIMONY A FAILURE?** (David Belasco, mgr.): New York city Aug. 24—Indefinite.

**ISRAEL** (Charles Frohman, mgr.): Baltimore, Md., 18-23, New York city 25—Indefinite.

**JAMES, LOUIS** (Branch O'Brien, mgr.): Mobile, Ala., 19, Hattiesburg, Miss., 20, Meridian 21, Jackson 22, Natchez 23, Yazoo 25, Vicksburg 26, Greenville 27, Clarkdale 28, Memphis, Tenn., 29.

**JEFFERSON, JOSEPH AND WILLIAM W.** (Albert Dorris, mgr.): Birmingham, Ala., 18, 19, Tuscaloosa 20, Anniston 21, West Blocton 22, Salem 23, Montgomery 25, Pensacola, Fla., 26, Mobile, Ala., 27, Biloxi, Miss., 28, Hattiesburg 29, Meridian 30.

**JUST A WOMAN'S WAY** (Co. A.: Sidney W. Pascoe, mgr.): Carthage, Ill., 19, La Harpe 20, Macomb 21, Bushnell 22, Galesburg 23, Peoria 24.

**JUST A WOMAN'S WAY** (Co. B.: S. W. Pascoe, prop.): Marshfield, Wis., 19, Grand Rapids 20, Black River Falls 21, Neillsville 22, Monmouth 23.

**KENDALL, BEA** (Lieber and Co., mgrs.): Louisville, Ky., 18-23.

**KING OF BIRMINGHAM** (A. H. Woods, mgr.): Pittsburgh, Pa., 18-23, Youngstown, O., 25-27, Akron 28-30.

**LAWRENCE, LIONEL** (S. H. Joliffe, mgr.): Wynne, Ark., 19, Jonesboro 20, Corning 21, Newport, Ark., 22, Pocomoke 23, Jefferson, Tex., 25, Clarksville 27, Paris 28, Bonham 29, Sherman 30.

**LENA RIVERS** (Coast: Barton and Wiswell, mgrs.): Portland, Ore., 17-23, South Bend, Wash., 25, Chehalis 26, Aberdeen 27, Elma 28.

**LENA RIVERS** (Western: Thos. H. Sewell, mgr.): Owatonna, Minn., 19, Lay 20.

**LENA RIVERS** (Central: P. W. McIntosh, mgr.): Sibley, Ia., 21, Le Mars 22, Sioux City 23, Wayne, Neb., 24, Pocomoke 25, Stanton 26, Colquhoun 27, Seward 28, Aurora 30.

**LENA RIVERS** (A. H. Woods, mgr.): Frederickburg, Va., 19, Petersburg 20, Blackstone 21, Farmville 22, Lynchburg 23, Danville 25, South Boston 26, Keyville 27, Oxford, N. C., 28, Emporia, Va., 29, Weldon, N. C., Nov. 1.

**LION AND THE MOUSE** (Co. B.: Henry B. Harris, mgr.): Darlington, S. C., 19, Florence 20, Sumter 23, Orangeburg 22, Columbia 23, Newberry, S. C., 25, Augusta, Ga., 26, Charleston, S. C., 27, Savannah, Ga., 28, Brunswick 29, Jacksonville, Fla., 30.

**LORIMER, WRIGHT** (Wm. A. Brady, mgr.): Pendleton, Ore., 18, 19, Walla Walla, Wash., 20, 21, Yakima 22, 23, Everett 25, 26, Whatcom, Wash., 27, Pocomoke 28, 29, 30.

**LOST TRAIL** (Eastern: Wills Amusement Co., prop.): Piquetteville, Pa., 19, Butler 20.

**MADAME X** (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19—Indefinite.

**MAN OF THE HOUR** (Southern: Brady and Grismer, mgrs.): Jacksonville, Fla., 19, Brunswick, Ga., 20, Albany 21, Atlanta 22, 23, Birmingham, Ala., 25, Selma 26, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29, Hattiesburg, Miss., 30.

**MAN OF THE HOUR** (Western: Brady and Grismer, mgrs.): Denver, Colo., 17-23, Boulder 25, Ft. Collins 26, Greeley 27, Victor 28, Colorado Springs 29, Leadville 30.

**MAN ON THE BOX** (Coast: Royd D. Trosdale, mgr.): Webster City, Ia., 19, Iowa Falls 20, Waterloo 21, Owatonna, Minn., 22, Albert Lea 23, Mason City, Ia., 25, Osceola 26, Marshalltown 27, Oenokosa 28, Ottumwa 29, Grinnell 30.

**MAN ON THE BOX** (Central: Trosdale Bros., mgrs.): Adelaide, Ia., 19, Guthrie Center 20, Carroll 21, Denison 22, Mac City 23.

**MAN ON THE BOX** (Wilmer Walter, mgr.): Quebec, Can., 18-20.

**MANN, LOUIS** (Wm. A. Brady, mgr.): New York city, 18-23, Washington, D. C., 25-30.

**MANNING, MARY** (Sam S. and Lee Shubert, inc., mgrs.): Montreal, P. Q., 18-23.

**MANTRELL, ROBERT** (Wm. A. Brady, mgr.): Philadelphia, Pa., 18-30.

**MARRIAGE IN HASTE** (W. F. Mann, owner): Taylorville, Ill., 19, Edinburg 20, Nokomis 21, Assumption 22, Pana 23, Springfield 24, Petersburg 25, Virginia 26, Jacksonville 27, Griggsville 28, Pittsfield 29, Palmyra, Mo., 30, Quincy 31.

**MASON, JOHN** (Sam S. and Lee Shubert, inc., mgrs.): St. Louis, Mo., 17-23.

**MEADOWBROOK FARM** (W. F. Mann, owner): Sparta, Ill., 19, Benton 20, Duquoin 21, Anna 22, Cairo 23, Harrisburg 25, Marion 26, Herrin 27, Carbondale 28, McLeansboro 29, Centralia 30.

**MILBRED AND ROUCLEURE** (Harry Bonclere, mgr.): Atlantic City, N. J., 18, 19, Lakewood 20, Freehold 21, Trenton 22, Glen Cove, N. Y., 23, Port Jefferson 25, Freeport 26, Ridgewood, N. Y., 27, Ossining, N. Y., 29, Poughkeepsie 30.

**MILLER, HENRY** (Henry Miller Co., mgrs.): London, Eng., Sept. 15—Indefinite.

**MISSOURI GIRL** (Joe. Rith, mgr.): Sulphur Springs, Tex., 19, Winchester 20, Jefferson 21, Marshall 22, Carthage 23.

**MONEY AND THE WOMAN** (Mittenthal Brothers, mgrs.): Columbus, O., 18-20, Akron 21-23, MONTANA (Roland Osborne, mgr.): Grand Island, Neb., 18-20, Hastings 20, Hester 21.

**MONTANA LIMITED** (Klitz and Gassolo, mgrs.): So. Chicago, Ill., 21-23.

**MOONSHINER'S DAUGHTER** (R. G. Kingston, mgr.): Catskill, N. Y., 19, Haverstraw 20.

**MRS. WIGGS OF THE CARRIAGE PATCH** (Lieber and Co., mgrs.): Washington, D. C., 18-23.

**MURPHY, TIM** (Wm. A. Brady, mgr.): Hot



## THE BLOOM OF YOUTH

Is there anything more fascinating than nature's healthy glow in the cheeks of a beautiful woman? Hard as it may be of belief, you can imitate nature so closely as to be unable to detect the difference even by the closest scrutiny. Use X. Bazin's Vinaigre de Rouge. A liquid rouge scientifically prepared after an old Parisian formula. Long lasting, pure and harmless. May be used frequently without injury to the skin. Directions on each bottle. Sold at all first-class toilet counters, or by mail, 25 cents.

**HALL & RUCKEL, New York City**  
Makers of SOZODONT

## The English Professional Journal

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Professions. Foreign subscription, 17s. 4d. per annum.

# THE STAGE

NEW YORK AGENTS: Paul Tansig, 104 East 14th Street, and Samuel French & Sons, 24-26 West 3rd Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

Spring, Ark., 19, Tazarkana 20, Shreveport, La., 21, Monroe 22, Vicksburg, Miss., 23, Memphis, Tenn., 25, Marion, Ala., 27, Montgomery 28, Selma 29, Birmingham 30.

**MY BOY JACK** (Henry C. Nickles, mgr.): Pocomoke, Mo., 19, Poplar Bluff 20, Sikeston 21, Lutesville 22, Doe Run 23.

**MY PARTNER'S GIRL** (Chas. E. Blaney Amusement Co., mgrs.): Cleveland, O., 18-23.

**NELL** (Frederic Thompson, mgr.): New York city 19—Indefinite.

**NETHERSOL, OLGA** (Wallace Munroe, mgr.): Richmond, Va., 19, Roanoke 20, Lynchburg 21, Charlotte, N. C., 22, Augusta, Ga., 23, Charleston, S. C., 25, Savannah, Ga., 26, Jacksonville, Fla., 27, Macon, Ga., 28, Atlanta 29, 30.

**OLIVET, CHAUNCEY** (Augustus Pitou, mgr.): Vancouver, B. C., 19, 20, Bellingham, Wash., 21, Everett 22, Tacoma 23, Portland, Ore., 24-27, The Dalles 28, Pendleton 29, Baker City 30.

**OLD CLOTHES MAN** (Olson and Bradfield, mgrs.): Blair, Neb., 19.

**OLD HOMESTEAD** (Frank Thompson, mgr.): Providence, R. I., 18-23.

**OLE OLSON** (A. H. Westfall, mgr.): Indian Head, Saskatchewan, 19, Rosetown, 20, Lamerton 21, Hanley 22, Saskatoon 23, Prince Albert 25, Duck Lake 26, Southern 27, Davidson 28, Moose Jaw 30.

**ONLY LAW** (Walter N. Lawrence, mgr.): Hartford, Conn., 18-20.

**ON THE EVE** (Henry B. Harris, mgr.): New York city 4-23.

**ON TRIAL FOR HIS LIFE** (A. H. Woods, mgr.): St. Louis, Mo., 17-23, Kansas City 24-30.

**OUR NEW MINISTER** (Joseph Conyers, mgr.): Dover, N. J., 19, Newton 20, East Stroudsburg, Pa., 21, Harrisburg 22, 23.

**OUT IN IDAHO** (James J. Shalvey, mgr.): Ashland, Pa., 19, Lykens 20, Tower City 21, Columbia 22, York 23, Gettysburg 25, Carlisle 26, 27, Lewistown 28, Mt. Union 29, Huntingdon 30.

**PAID IN FULL** (Astor: Wagenhals and Kemper, mgrs.): St. Paul, Minn., 17-23, Mankato 25, Red Wing 26, Eau Claire, Wis., 27, Winona, Minn., 28, Madison, Wis., 29, Janesville 30.

**PAID IN FULL** (Atlantic: Wagenhals and Kemper, mgrs.): Raleigh, N. C., 19, Durham 20, Greensboro 21, Winston-Salem 22, Charlotte 23, Asheville 24, Spartanburg, S. C., 25, Columbia 27, Augusta, Ga., 28, Charleston, S. C., 29, Savannah, Ga., 30.

**PAID IN FULL** (Coast: Wagenhals and Kemper, mgrs.): Fargo, N. D., 19, Grand Forks 20, Winnipeg, Man., 21-23, Ferguson Falls, Minn., 25, Wahpeton, N. D., 26, Aberdeen, S. D., 27, Watertown 28, Sioux Falls 29, Mitchell 30.

**PAID IN FULL** (Eastern: Wagenhals and Kemper, mgrs.): Lawrence, Mass., 19, Leominster 20, Worcester 21, Gardner 22, Springfield 23, Northampton 25, New Britain, Conn., 26, Stamford 27, Torrington 28, Pittsfield, Mass., 29, North Adams 30.

**PAIR OF COUNTRY KIDS** (C. Jay Smith, mgr.): Palmyra, N. Y., 19, Westport 20, Auburn 21, Moravia 22, Adirondack 23, Greene 25, Sidney 26, Greenvale 27, New Berlin 28, Waterville 29, Rome 30.

**PERKINS, CHIC** (Frank G. King, mgr.): Mason City, Ia., 19, 20, Goodell 23, Pocomoke 25, 26, Webster City 27, 28, Ames 29, 30.

**PIERRE OF THE PLAINS** (A. H. Woods, mgr.): Memphis, Tenn., 25-30.

**POLLY OF THE CIRCUS** (Western: E. B. Jack, mgr.): Kansas City, Mo., 17-23, Tulsa, Okla., 25, Oklahoma City 26, 27, Fort Worth, Tex., 29.

**POLLY OF THE CIRCUS** (Fred Reinhold, mgr.): Sharon, Pa., 19, Warren, O., 20, Alliance 21, Ashland 22, Myria 23, Lorain 25, Norwalk 26, Upper Sandusky 27, Van Wert 28, Wapakoneta 29, Seward 30.

**POST, GUY** (Harrison Gray Fiske, mgr.): Toronto, Ont., 18-23, Youngstown, O., 25, Akron 26, Zanesville 27, Columbus 28-30.

**POYNTER, BEULAH** (Burton Nison, mgr.): Memphis, Tenn., 18-23.

**PRINCE OF PATCHERS** (Wm. J. Nodine, mgr.): Elizabethtown, Tenn., 19, Johnson City 20, Greenville 21, Middleboro, Ky., 22, 23, 24.

**QUEEN OF THE SECRET SEVEN** (A. H. Woods, mgr.): Philadelphia, Pa., 18-23, Brooklyn, N. Y., 25.

**QUEEN OF THE OUTLAW CAMP** (A. J. Spencer, mgr.): Worcester, Mass., 18-23.

**RIGHT OF WAY** (Fred Block, mgr.): South Bend, Ind., 19, Elkhart 20, Toledo, O., 21-23.

**RINGMASTER** (Sam S. and Lee Shubert, inc., mgrs.): New York city 18-30.

**RIVER PIRATES** (A. H. Woods, mgr.): Boston, Mass., 18-23, Bayonne, N. J., 28-30.

**ROAD TO YESTERDAY** (Louisville, Ky., 17-23.

**ROBERTS, THEODORE** (Klaw and Erlanger, mgrs.): Chicago, Ill., 18-23.

**ROBERTSON, DONALD** (Chicago, Ill., Oct. 16—Indefinite.

**ROBERTSON, FORBES** (Sam S. and Lee Shubert, inc., mgrs.): New York city Oct. 4—Indefinite.

**ROBSON, ELEANOR** (Lieber and Co., mgrs.): Baltimore, Md., 18-23.

**ROBSON, MAY** (L. S. Sire, mgr.): New Haven, Conn., 19, 20, Danbury 21, Great Barrington, Mass., 22, Winsted, Conn., 23, Brooklyn, N. Y., 25.

**ROUND UP** (Klaw and Erlanger, mgrs.): New York city 18-23.

**ROYAL SLAVE** (George H. Hubb, mgr.): Winnebago, Minn., 19, Fairmont 20, Worthington 21, Rock Rapids, Ia., 22, Sioux Falls, S. D., 23, Madison 25, Del Rio 26, Ft. Andrews 27, Pipestone, Minn., 28, Brookings, S. D., 29, Watertown 30.

**SALOMY JANE** (A. G. Delamater, mgr.): Danville, Va., 19, Greensboro 20, Winston-Salem, N. C., 21, Salisbury 22, Durham 23, Raleigh 25, Goldsboro 26, Wilmington 27, Charlotte 28, Spartanburg, S. C., 29, Greenville 30.

**SAL THE CIRCUS GAI** (A. H. Woods, mgr.): Chicago, Ill., 17-23, Dayton, O., 25-27, Columbus 28-30.

**SERVANT IN THE HOUSE** (Henry Miller Co., mgrs.): Louisville, Ky., 21-23.

**SERVANT IN THE HOUSE** (Henry Miller Co., mgrs.): Norristown, Pa., 23, 25.

**SERVANT IN THE HOUSE** (Henry Miller Co., mgrs.): Lawrence, Mass., 21-23.

**SIS HOPKINS** (J. R. Stirling, mgr.): Detroit, Mich., 17-23, Milwaukee, Wis., 24-30, Waukegan, Ill., 31.

**SKINNER, OTIS** (Townsend Walsh, mgr.): Indianapolis, Ind., 18-23, Evansville 25, Terre Haute 26, Lafayette 27, Springfield, O., 28, Columbus 29, 30.

**SOLD INTO SLAVERY** (A. J. Spencer, mgr.): Pittsburgh, Pa., 18-23.

**SPYGLASS, CECIL** (Charles E. Blaney Amusement Co., mgrs.): New York city 18-23.

**STRAW MAN** (Lieber and Co., mgrs.): Pittsburgh, Pa., 18-23, Washington, D. C., 25-30.

**STALL, BOKE** (Henry B. Harris, mgr.): New Bedford, Mass., 19, Fall River 20, Newport,

## We've Got a New Trunk

We're not going to spring it until next season, but it's too good to keep. We call it the BAL "HANDY SIRE" trunk, and, judging from the way it has sold from the sample in our 2d St. store, it fills a long-felt want. We are making it in 36 in. size for men and 40 in. for women, and the tray arrangement, length and width are the same as our regular XX trunks of these sizes. BUT it is only 18 in. high inside, just half way between the regular trunk and the steamer, and it makes the handiest trunk to pack, move, handle and have around the room or dressing room one could wish for. Run in at 249 West 43d Street and look one over.

Send for Catalogue **WILLIAM BAL, Inc.** Builders of **BAL** Trunks  
210 West 43d St. New York City

## MEYER'S MAKE-UP HARMLESS

**PROF. DOREMUS**, the greatest chemist of his time, analyzed MEYER'S GREASE PAINT and found it absolutely pure and perfectly harmless. No other goods can show that record. Avoid all possibility of harm by using MEYER'S MAKE-UP—guaranteed pure and harmless.

SOLD EVERYWHERE, OR ADDRESS  
**CHAS. MEYER, 32 Union Sq., New York**

**BEFORE LEAVING THE CITY**  
Place your valuables in the "INDESTRUCTIBLE" fire and burglar-proof vaults of

**The Manhattan Storage  
and Warehouse Company**

WAREHOUSES AND OFFICES:  
Lexington Avenue, 41st and 42nd Streets  
Seventh Avenue, 52d and 53d Streets

Furniture, Ornaments, Trunks, etc., taken on fire proof storage also if desired packed and moved

**SAFE DEPOSIT BOXES \$5.00 PER YEAR**

**VAULTS FOR SILVER TRUNKS**  
Special facilities for safe keeping of  
THEATRICAL WARDROBES, SCENERY, ETC.

Address: INGLE, JR., TREAS. LAWRENCE WALLIS, PRES.

**NOW ON SALE**

THE NEW DRAMATIC MIRROR

**DATE BOOK**

Seasons 1909-10-11

Containing a Directory of Producing Managers, Agencies (Dramatic and Vaudeville), etc., Percentage and Ticket Tables.

**PRICE BY MAIL, 30 CENTS**  
Orders filled promptly upon receipt.

We cannot insure proper delivery unless sent by registered mail for which the usual fee, 5 cents, is charged.

Address **DATE BOOK DEPT.,**  
191 West 43d St., New York.

**Prof. I. Hubert's  
MALVINA CREAM**  
"The one Reliable  
Beautifier"

Positively cures Pimples, Rash, Freckles, Ringworm and all imperfections of the skin and prevents wrinkles. Does not irritate or dry the skin. Malvina Cream is sold in connection with Malvina Cream. At all drug stores or sent postpaid on receipt of price. Cream, 50c; Lotion, 50c. Soap, 50c. Send for testimonials.

**Prof. I. Hubert, Toledo, O.**

**CAUTION! LOOK OUT ON  
TOPSOIL NOT DEEP  
BUT RICH**

It's the fault of **MISS MENDALL**,  
3 Caldwell Avenue, Mayfield Heights, Cleveland, Ohio.  
See pages—Illustrated—50c—Stamps or Money Order.  
In preparation—The Vinegar Buyer.

**Remoh Diamond**

Looks like a diamond—wears like a diamond—brilliance guaranteed forever—stands like a diamond—stands heat like a diamond—has no paste, foil or artificial backing. Set only in solid gold mountings. 1-1/2 the cost of diamonds. A marvelously reconstructed gem—patent approval. Write for our catalog De Luxe, it's free.

**Remoh Jewelry Co., 423 N. Broadway, St. Louis**

H. I., 21, Woonsocket 22, Brockton, Mass., 23, Attleboro 24, Norwalk, Conn., 25, New London 26, Providence, R. I., 27-30, 31, STARR, FRANCES (David Belasco, mgr.): New York City Sept. 4—Indefinite.  
STEVENS, ADELAIDE (W. S. Lent, mgr.): Dulaski, Va., 19, Wytheville 20, Marion 21, Abingdon 22, Elizabethton, Tenn., 23, Middlebury, N.Y., 24.  
STEWART, MAY (J. E. Cline, mgr.): Selma, Ala., 21.  
STROUGHEART (Ben Stern, mgr.): Columbia, S. C., 19, Charleston 21.  
SUCH, A LITTLE QUEEN (Henry B. Harris, mgr.): New York City Aug. 31—Indefinite.  
SUNNY SOUTH (J. O. Rockwell, mgr.): Farnham, Que., 19, Grandby 20, Waterloo 21, Mages 22, Knowlton 23, Cowansville 24, Newport, Vt., 25, Barton Landing 27, Barton 28, Lyndonville 29, Johnsonville 30.  
SWEET INNISFALLEN (Mark Klein, mgr.): Belleville, Can., 19, Peterboro 20, Hamilton 21, Brantford 22, Niagara Falls, N. Y., 23, St. Thomas, Can., 24, Woodstock 25, Gault 27, Guelph 28, Stouffville 29, London 30.  
TALIAFERRO, EDITH (Frederic Thompson, mgr.): Jersey City, N. J., 18-23.  
TEMPEST AND SUNSHINE (Central: W. F. Mann, owner): Salem, Ill., 19, Kinmundy 20, St. Elmo 21, Greenup 22, Mattoon 23, Sullivan 24, Kansas 25, Cresta 27, Edinburg 28, Assumption 29, Decatur 30.  
TEMPEST AND SUNSHINE (Eastern: W. F. Mann, owner): Emporium, Pa., 19, St. Marys 20, Johnstown 21, Smithport 22, Bradford 23, Elwood 24, Ocala 25, Gaitersburg 27, Westfield 28, Dunkirk 29, Niagara Falls 30.  
TEMPEST AND SUNSHINE (Southern: W. F. Mann, owner): Texarkana, Tex., 19, Honey Grove 20, Clarksville 21, Bonham 22, Commerce 23, Wolfe City 25, Farmersville 26, McKinney 27, Leonard 28, Whitewright 29, Sulphur Springs 30.  
TEMPEST AND SUNSHINE (Western: W. F. Mann, owner): Jackson, S. D., 19, Springfield 20, Platte 21, Geddes 22, Wagner 23, Mitchell 24, Kimball 25, White Lake 27, Alexandria 28, Canton 29, Franklin 30.  
TEN NIGHTS IN A BAR ROOM (Ted Barton, mgr.): Barton, Vt., 21, Newport 22, Richford 23.  
TEXAS: Missoula, Mont., 19, Anseonsa 20, Helena 21, Butte 22, 23, Great Falls 24, Bozeman 25, Livingston 26, Billings 27.  
THIEF (Eastern: Charles Frohman, mgr.): Biddeford, Me., 19, Augusta 20, Showeban 21, Waterville 22, Bangor 23, Rockland 25, Rumford 26, Portsmouth, N. H., 27, Concord 28, Lacrosse 29, Franklin 30.  
THIEF (Special: Charles Frohman, mgr.): Springfield, Mass., 18, 19, Northampton 20, New Haven, Conn., 21, Hartford 22, 23, Fall River, Mass., 25, Newport, R. I., 26, New Bedford, Mass., 27, Brockton 28, Worcester 29, 30.  
THIEF (Western: Charles Frohman, mgr.): Jackson, Mich., 19, Battle Creek 20, Coldwater 21, Dowagiac 22, Kalamazoo 23, Chicago, Ill., 25-Nov. 6.  
THREE DEGREES (Co. A: Henry B. Harris, mgr.): Milwaukee, Wis., 17-23, Minneapolis, Minn., 24-30.  
THREE DEGREES (Co. B: Henry B. Harris, mgr.): San Francisco, Cal., 18-30.  
THREE DEGREES (Co. C: Henry B. Harris, mgr.): Concord, N. H., 19, Laconia 20, Lowell, Mass., 21-23, Haverhill 25-27, Rochester, N. Y., 28-30.  
THORNS AND ORANGE BLOSSOMS (Rowland and Clifford, mgrs.): San Francisco, Cal., 19, Greenburg 20, Noblesville 21, Elwood 22, Anderson 23, Winchester 25, Decatur 26, Delphor, O., 27, Angola, Ind., 28, Delancey, O., 29, Lima 30.  
THREE WEEKS: Des Moines, Ia., 26, 27.  
THURSTON, ADELAIDE (Francis X. Hope, mgr.): Worcester, Mass., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.  
THURSTON, ADELAIDE (Charles L. LaFayette, mgr.): Lake Charles, La., 23, La Fayette 24, Baton Rouge 25, Alexandria 26, Shreveport 27, Monroe 28, Natchez, Miss., 29, Jackson 30.  
TIGER AND THE LAMB (E. C. Wilson, mgr.): Stillwater, Minn., 20, Paul Valley 22, Chickasha 23, Lawton 24, Okadarko 26, Cordell 28, Clinton 29, Sayre 30.  
TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Anderson, Ind., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.  
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Houston, Tex., 19, Austin 20, San Antonio 21, Tucson, Ariz., 23, Los Angeles, Cal., 25-30.  
TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Norwich, Conn., 19, New London 20, Middletown 21, Waterbury 22, Danbury 23, Derby 25, Pittsfield, Mass., 26, North Adams 27, Northampton 28, Brattleboro, Vt., 29, Claremont, N. H., 30.  
TWO WOMEN AND THAT MAN (Wade Mason, mgr.): New York City 18-23.  
UNCLE DAVE HOLCOMB (L. A. McKechnie, mgr.): Providence, R. I., 18-23.  
UNCLE TOM'S CABIN (Al W. Martin's): Wm. Kibbie, mgr.: Columbus, Ind., 19, Madison 20, Terre Haute 21-23, Paris, Ill., 25, Mattoon 26, Kankakee 27, LaPorte 28, Ottumwa 29, Joliet 30, Chicago Heights 31.  
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Bellefonte, Pa., 19, Tyrone 20, Huntington 21, Altoona 22, Johnstown 23, Windber 25, Somerset 26, Myrtle 27, Cumberland, Md., 28, Oakland 29, Clarkburg 30.  
UNCLE TOM'S CABIN (Terry's): Stanton, Neb., 19, Scribner 20, Herman 21, Bancroft 22, Sioux City, Ia., 23.  
UNCLE ZEPH (T. D. Crawford, mgr.): Hoaxie, Kan., 19, Mill City 20, Lincoln 22, Salina 23.  
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Peoria, Ill., 17-20, Springfield 21-23, Decatur 25, Taylorville 26, Pana 27, Indianapolis, Ind., 28-30, Hamilton, O., 31.  
VIRGINIAN (Kirk La Shelle Co., mgrs.): Buffalo, N. Y., 18-23, Pittsburgh, Pa., 25-30.  
WAISH BLANCHE (A. H. Woods, mgr.): Little Rock, Ark., 19, Memphis, Tenn., 20, 21, Jackson 22, Nashville 23, Lexington, Ky., 25, Evansville, Ind., 26, Vincennes 27, Louisville, Ky., 28-30.  
WANTED BY THE POLICE (Mittenthal Bros., mgrs.): Manchester, N. H., 18-20, Fall River, Mass., 21-23, Worcester 25-30.  
WARFIELD, DAVID (David Belasco, mgr.): Charleston, S. C., 19, Charleston 20, Marion 21, Montgomery, Ala., 22, Mobile 23, New Orleans, La., 24-30.  
WAY DOWN EAST (Grady and Grismer, mgrs.): St. Louis, Mo., 17-23, Cincinnati, O., 24-30.  
WITFORD, DALLAS (Wilson, Schreyer and Winslow, mgrs.): Providence, R. I., 18-23, New York City 25-30.  
WHITESIDE, WALKER (Tiebler and Co., mgrs.): New York City Sept. 6—Indefinite.  
WILDFIRE (Harry Doel Parker, mgr.): Ashbury Park, N. J., 19, Paterson 20, Raritan 21, Allentown 22, Reading 23, Pottsville 25, Mahanoy City 26, Shenandoah 27, Shamokin 28, Williamsport 29, Sunbury 30.  
WILDFIRE (Clayton Doel Parker, mgr.): Newark, O., 19, Chocoma 20, East Liverpool 21, Wheeling, W. Va., 22, Steubenville, O., 23, New Philadelphia 24, McKeesport, Pa., 27, Fairmont, W. Va., 28, Clarksburg 29, Connersville, Pa., 30.  
WILLIAMS, HATTIE (Charles Frohman, mgr.): Brooklyn, N. Y., 18-23, New York City 25-30.  
WILSON, AL. H. (Sidney R. Ellis, mgr.): Memphis, Tenn., 18, 19, Little Rock, Ark., 20, 21, Hot Springs 22, Texarkana, Tex., 23, Shreveport, La., 24, Sulphur Springs, Tex., 25, Greenville 26, Paris 27, Dallas 28-30.  
WILSON, FRANCIS (Charles Frohman, mgr.): Philadelphia, Pa., 18-30.  
WOLF, THE (Sam S. and Lee Shubert, Inc., mgrs.): Milwaukee, Wis., 17-23.  
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Kansas City, Mo., 1-23, St. Louis 24-30.  
WORLD AND THE WOMAN (Chas. W. Hayes, mgr.): Orange, Tex., 19, Port Arthur 20, Beaumont 21, Galveston 22, Houston 23, San Antonio 24, 25, Austin 26, Waco 27, Corsicana 28, Sulphur Springs 29, Greenville 30, Sulphur Springs 30.  
WYOMING GIRL (Le Roy and Daum, mgrs.): St. Hilary, Minn., 19.  
YANKEE DOCTOR DETECTIVE (Chas. H. Woods, mgr.): Northampton, Mass., 19, Springfield 20, Westfield 21, Housatonic, Pa., 22, Carbondale 23, Pittston 25, Plymouth 26, Haseltin 27, Bloomsburg 28.  
YANKEE DOCTOR DETECTIVE (Western: Chas. H. Woods, mgr.): Nashville, Tenn., 18-23, Louisville, Ky., 24-30.  
YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Richmond, Va., 18-23.  
ZEKE THE COUNTRY BOY (H. F. Glick, mgr.): Madison, D. C., 19, Flushing 20, Piquette, Minn., 21, Montevideo 22, Willmar 23.

### STOCK COMPANIES.

**ACADEMY OF MUSIC** (Kilmt and Gazzolo, mgrs.): Chicago, Ill., June 25—Indefinite.  
**ACADEMY** (C. L. Durban, mgr.): Scranton, Pa., Sept. 4—Indefinite.  
**ACME** (Jas. A. St. Peter, mgr.): Everett, Wash.—Indefinite.  
**ALCAZAR** (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 25—Indefinite.  
**AL HAMBRA** (Weber Bros., mgrs.): Chicago, Ill.—Indefinite.  
**AMERICAN** (San Francisco, Cal., July 18—Indefinite).  
**ABINGTON** (Salt Lake City, U., Sept. 12—Indefinite).  
**ALBION** (Portland, Ore.—Indefinite).  
**AVENUE THEATRE** (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.  
**BLASCO AND STONE** (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.  
**BLOU THEATRE** (Coe Poston, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.  
**BISHOP'S PLAYERS** (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.  
**BOWDOIN SQUARE THEATRE** (Jay Hunt, mgr.): Boston, Mass.—Indefinite.  
**BURBANK** (H. H. Morosco, mgr.): Los Angeles, Cal.—Indefinite.  
**COLISEUM GARDEN** (Cleveland, O., Sept. 13—Indefinite).  
**CHURCH HARRY** (H. N. Crawford, mgr.): Butte, Mont., Sept. 26—Indefinite.  
**CRAIG** (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.  
**CHESCENT** (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.  
**DAUPHINE** (Walter A. Baldwin, mgr.): New Orleans, La., Aug. 20—Indefinite.  
**DAVIS** (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.  
**D'ORMOND-FULLER** (John D. D'Ormond, mgr.): Ft. Smith, Ark., Sept. 6—Indefinite.  
**ELFORD** (Honolulu, Hawaii, April 11—Indefinite).  
**EMPIRE** (Guy Woodward, mgr.): Dallas, Tex.—Indefinite.  
**FORBES-MCALLISTER** (Brooklyn, N. Y., Aug. 28—Indefinite).  
**FORPACH** (Indianapolis, Ind., Sept. 6—Indefinite).  
**FORPACH** (Cincinnati, O.—Indefinite).  
**FRENCH** (Montreal, P. Q., Sept. 27—Indefinite).  
**FRIENDS PLAYERS** (Milwaukee, Wis., Aug. 22—Indefinite).  
**GAGNON-POLLOCK** (Bert G. Gagnon, mgr.): San Antonio, Tex.—Indefinite.  
**GERMAN** (Milwaukee, Wis., Sept. 10—Indefinite).  
**GERMAN** (M. Weio, mgr.): St. Louis, Mo., Oct. 3—Indefinite.  
**GERMAN THEATRE** (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.  
**GLASER VAUGHAN** (Cleveland, O., Aug. 30—Indefinite).  
**HOLDEN** (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.  
**HUNTINGTON, WRIGHT** (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—Indefinite).  
**IMPERIAL PLAYERS** (St. Louis, Mo., Oct. 17—Indefinite).  
**INDIANA** (South Bend, Ind.—Indefinite).  
**IRVING PLACE** (Bursar and Stein, mgrs.): New York City Oct. 4—Indefinite.  
**LAWRENCE** (S. Lawrence, mgr.): Seattle, Wash., Sept. 5—Indefinite.  
**LYRIC** (Lincoln, Neb.—Indefinite).  
**LYELL, BERT** (Rochester, N. Y., June 14—Indefinite).  
**McLure** (Henry McLaure, mgr.): Portland, Ore., Sept. 19—Indefinite.  
**MAK, WILLARD** (Salt Lake City, U., Aug. 20—Indefinite).  
**MARVIN STOCK** (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—Indefinite).  
**MARVIN STOCK** (Marlowe: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—Indefinite).  
**MARVIN STOCK** (People's: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 23—Indefinite).  
**NATIONAL** (Montreal, P. Q.—Indefinite).  
**NEILL** (Edwin H. Neill, mgr.): Minneapolis, Minn., Sept. 20—Indefinite).  
**ORPHEUM** (Grant Lafayette, mgr.): Philadelphia, Pa., Sept. 12—Indefinite).  
**OUR OWN** (St. Wayne, Ind., Sept. 5—Indefinite).  
**PAYCEN** (C. S. Lawrence, mgr.): Findlay, O., Sept. 27—Indefinite).  
**PAYTON** (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—Indefinite).  
**PLAYERS** (Charles F. Elliott, mgr.): Chicago, Ill., Sept. 1—Indefinite).  
**RUNELL AND DEWE** (R. E. French, mgr.): Seattle, Wash., Sept. 5—Indefinite).  
**SNOW, MORTIMER** (Troy, N. Y., Sept. 4—Indefinite).  
**SPONNER, EDNA MAY** (Jake Wells, mgr.): New York City, Ia., Aug. 23—Indefinite).  
**VAN DYKE** (Denver, Colo., Sept. 5—Indefinite).  
**WOODWARD** (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—Indefinite).  
**WOLFE** (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—Indefinite).  
**YIDDISH** (M. Thomashewsky, mgr.): Philadelphia, Pa., Sept. 20—Indefinite).  
**YONDER** (S. M. Yonder, mgr.): Richmond, Ind.—Indefinite).

### REPERTOIRE COMPANIES.

**BENNETT-MOULTON** (Geo. K. Robinson, mgr.): Rutland, Vt., 18-23, Athol, Mass., 25-30.  
**BOULTON, EMMA** (H. S. Rody, mgr.): Nebraska City, Neb., 18-23.

### COSTUMES, ETC.

## Removal Notice OF CHAS. L. LIETZ

Formerly of 24th Street to  
**130 WEST 45th STREET**  
Bet. Broadway and Sixth Ave.  
**WIGS and TOUPEES**  
For Stage and Street Wear.  
Unexcelled GREASE PAINT, FACE POWDER, and  
BENZONATED COLD CREAM. WIGS TO RISE.  
Established 1877.

**CHAS. L. LIETZ**  
130 West 45th St., New York

## Eaves Costume Co.

Everything necessary for Professional  
or Amateur Productions for sale or  
Rental at Lowest Prices.

**226 West 41st Street**

Opposite New Amsterdam Theatre

Telephone, 3044 Bryant

## PLUCKER and AHRENS

Successors to CHARLES MEYER

**Practical Wig Makers**

Street Wigs and Toupees Artistically Made  
Theatrical Work a Specialty

180 W. 48th St., New York. Phone, 4236 Bryant  
Formerly 25 E. 20th St.

## VALENTINE ENGELHART

Theatrical and Street Wigs  
Artistically Made

First-class used wigs bought, sold and rented.  
Complete stock of make-up materials.

52 Union Square Tel. 4772 Stuyvesant

## FRANK HAYDEN

**COSTUMER**

163 West 23d St., New York  
Tel. 711 Chelsea SOUBRETTE GOWNS  
Some New and Slightly Worn Costumes For Sale.

## ANDREWS

Ladies' Gowns Slightly Worn  
FUNS OF ALL KINDS

880 So. State Street CHICAGO  
We now carry full line Soubrette Dresses

## JOS. HEMBERGER & CO.

**MERCHANT TAILORS**

14 West 30th St. First Floor  
LATEST SPRING AND SUMMER  
IMPORTATIONS NOW READY  
Dress Suits a Specialty

## JACOB A. ANDREWS

2d Hand Store. 351 N. Clark St., Chicago, Ill.

Specialty of Full Dress Suits and Tuxedos.

Ladies Street & Stage Gowns

Large stock Prince Albert and English Walking Suits.

## AT A SACRIFICE

Several exceptionally handsome Evening and Dinner  
Gowns and Wraps suitable for high-class theatrical  
wardrobe. ONE HAPYAL, 748 Ninth Ave.

## MILLER COSTUMER

136 N. 7th Street, PHILADELPHIA

## Second-hand Dresses and Furs

533 State St. BARNETT Chicago

## MAURICE HERRMANN COSTUMER

Costumes only made to order. Historical  
costumes a specialty. Phone 1994 Bryant.  
130 West 4th Street, New York.

**BOYER, NANCY** (Harry Testa, mgr.): Canton, O., 18-23.  
**BROADWAY PLAYERS** (Eastern: Felix Biel, mgr.): Geneva, N. Y., 18-20, Danville 21-22, Mt. Morris 23-24, Batavia 25-30.  
**BROADWAY PLAYERS** (Southern: Felix Biel, mgr.): San Antonio, Tex., 18-23, Galveston 25-30.  
**BROWN, KIRK** (J. T. Macaulay, mgr.): Birmingham, N. Y., 18-23, Meadville, Pa., 25-30.  
**CALLAHAN, DRAMATIC** (L. W. Callahan, mgr.): Salem, Ind., 18-20, Orleans 21-23.

Mich., 17-20. Indianapolis, Ind., 21-23, Chicago, Ill., 23-25.

**INVEST. OFFICE** (F. A. Wade, prop.): Milwaukee, W. Va., 10. Fairmont 20, Grafton 21, Clarkburg 22, Parkersburg 23, Athens, O., 25, Marietta 26, Gloucester 27, Lancaster 28, Circleville 29, Chillicothe 30.

**IT'S A HOT SPOT** (H. H. Fraces, prop.): Colorado Springs 25, Pueblo 26, Wichita, Kan., 28.

**JANIE, WISE** (Chas. R. Dillingham, mgr.): Newark, N. J., 18-23. Brooklyn, N. Y., 25-30. N. Y. 31.

**K. D. DODD** (John G. Weaver, prop.): New York, N. D., 19. Bismarck 20, Miles City, Mont., 22, Billings 23, Livingston 25, Roseman 26, Helena 27, Great Falls 28, Wootte 29, 30.

**KING OF CADONIA** (J. C. Williamson, mgr.): Detroit, Mich., 18-20. Buffalo, N. Y., 22-23.

**KISSING GIRL** (H. H. Fraces, prop.): Detroit, Mich., 18-20. Chicago, Ill., 25—Indefinite.

**KNIGHT FOR A DAY** (H. H. Fraces, prop.): Riverside, Cal., 19. Redlands 20, San Bernardino 21, Ogden, U. T., 28, Salt Lake City 24-31.

**KNIGHT FOR A DAY** (Ben Falk, mgr.): Philadelphia, Pa., 18-23. Columbia 25, York 26, Lancaster 27, Atlantic City, N. J., 28-30.

**KOL AND A DILL** (San Francisco, Cal., Oct. 4—Indefinite).

**LAND OF NOD** (Samuel E. Rock, mgr.): Dallas, Tex., 19. Durant 20, Gloucester 21, Wichita Falls 22, Waco 23, Austin 25, Galveston 26, Houston 27, San Antonio 28, 29, El Paso 31.

**LITTLE JOHNNY JONES** (Charles I. Crane, mgr.): Kenosha, Wis., 19. Janesville 21, Fond du Lac 22, Manitowac 23, Oshkosh 24, Green Bay 25, Appleton 26, Sheboygan 27, Madison 28, La Crosse 29, Winona, Minn., 30. Chippewa Falls, Wis., 31.

**LITTLE NEMO** (Klaw and Erlanger, mgrs.): Toledo, O., 18-23.

**LIVE CARR** (Henry W. Savage, mgr.): New York city, Sept. 1-Oct. 30.

**MANFRATT AN OPERA** (Robert Kane, mgr.): Durham, N. C., 18, 19. Raleigh 20-23, Rocky Mount 25, Tarboro 26, Goldsboro 27, Newbern 28, 29, 30.

**MAJ. NEW HUSBAND** (Harry Scott, mgr.): Hamilton, N. Y., 19. Ithaca 20, Herkimer 21.

Pupils instructed individually for the stage. English, German, French. Fall term commences Oct. 13. For information apply 118 W. 40th St.

Little Falls 22, Rome 22, St. Johnsville 25, St. Paul 25, Canajoharie 27, Johnstown 28, Gouverneur 29, Amsterdam 30.  
**METADIKEN'S FLATS** (Burton and Wiwatt, mgrs.): St. Joseph, Mo., 17-20, Des Moines, Ia., 21-23, Omaha, Neb., 24-27, Leavenworth, Kan., 28, Topeka 29, Lawrence 30.  
**MCINTYRE AND HEATH** (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 18-30.  
**MERRY WIDOW** (Western): Henry W. Savage, mgr.: Crawfordville, Ind., 19, Brazil 20, Terre Haute 21, Richmond 22, Marion 23, Anderson 24, Muncie 25, Ft. Wayne 26, Mansfield, O., 28, Akron 29, Canton 30.  
**MERRY WIDOW** (Eastern): Henry W. Savage, mgr.: Allentown, Pa., 19, 20, Johnstown 21, Greensburg 22, Butler 23, Jamestown 25, Oil City 26, Warren 27, Bradford 28, Erie 29, 30.  
**MIDNIGHT SONS** (Sam S. and Lee Shubert, mgrs.): New York city May 22—Indefinite.  
**MONTEVERDI AND STONE** (Charles Dillingham, mgr.): Chicago, Ill., Sept. 23—Indefinite.  
**MORE VICTOR** (Cohan and Harris, mgrs.): Butte, Mont., 17-19, Anaconda 20, Helena 21, Missoula 22, Wallace, Ida., 23, Spokane, Wash., 24-27.  
**MOTOR GIRL** (Frank Hennessy, mgr.): Washington, D. C., 18-23.  
**NEW HUMPTY DUMPTY** (Haynes and Ellsworth, props.): Webb City, Mo., 23, Carthage 24.  
**NEWLYWEDS AND THEIR BABY** (Geo. Goett, mgr.): Philadelphia, Pa., 18-30.  
**PARISIAN MODEL** (Mittenthal Bros., mgrs.): Spokane, Wash., 17-23, Lewistown, Ida., 25, Pullman, Wash., 26, Colfax 27, Walla Walla 28, No. Yakima 29, Ellensburg 30, Bellingham 31, Vancouver, B. C., Nov. 1-30.  
**PARTISAN REVIEW** (Joseph H. Thonet, mgr.): Lewistown, Pa., 10, Pottsville 20, Latrobe 21, Johnstown 22, Altoona 23, Tyrone 25, Greensburg 26, Scottsdale 27, Conneville 28, W. Pottsville 29, Uniontown 30.  
**PINKY, THE PINKERTON GIRL** (W. F. Mason, owner): Newark, N. J., 18-23, Paterson 24-27, Camden 28-30.  
**POWER AND COHEN'S MUSICAL COMEDY** (J. Kent Cohen, mgr.): Danville, Ill., 18-24, Champaign 25-30.  
**POWERS, JAMES T.** (Sam S. and Lee Shubert, mgrs.): Boston, Mass., Oct. 11—Indefinite.  
**QUEEN OF THE MOULIN ROUGE** (Thos. W. Riley, mgr.): Brooklyn, N. Y., 18-23, Baltimore, Md., 25-30.  
**RAVENS, THE** (Stair and Nicolai, mgrs.): Chicago, Ill., 17-23.  
**RED MILL** (Chas. B. Dillingham, mgr.): Omaha, Neb., 17-20.  
**RUBY, RUBY** (Law Fields, mgr.): Philadelphia, Pa., 1-30.  
**ROBINSON OPERA** (C. L. Robinson, mgr.): Halifax, N. S., 7-23, Sydney 25-Nov. 2.  
**ROSE OF ALABAMA** (Law Fields, mgr.): New York city Sept. 30—Indefinite.  
**ROYAL CHIEF** (F. A. Wade, prop.): Cheyenne, Wyo., 19, Greeley, Colo., 20, Longmont 22, Boulder 23, Denver 24-30, Victor 31, Colorado Springs Nov. 1.  
**ROYAL COURT OPERA** (Chas. Van Dyne, mgr.): Gloucester, N. Y., Oct. 11-Dec. 4.  
**SCHIFF, FRITZ** (Charles B. Dillingham, mgr.): Montreal, P. Q., 18-23.  
**STONEY, CHARLIE** (Stair and Nicolai, mgrs.): Chicago, Ill., 17-20.  
**SMART SET** (Burton and Wiwatt, mgrs.): Danbury, Conn., 19, Bridgeport 20, Springfield, Mass., 21-23, Salem 25, Lawrence 26, Lowell 27, Manchester, N. H., 28-30.  
**SMART SET** (Barton-Wiswell and Nolan and Co., Boston): Boston, 19, Clarksville 20, Paris 21, Commerce 22, Sulphur Springs 23, McKinney 25, Greenville 26, Terrell 27, Ennis 28, Waxahatchie 29, Corsicana 30.  
**SOUL KISS** (Mittenthal Bros. Amusement Co., mgrs.): St. Louis, Mo., 18-23, Muskogee 25, Tulsa 26, Oklahoma 27, 28, Denver, Colo., 29-31.  
**STURBORN CINDERELLA** (Western): Perry J. Kelly, mgr.: Omaha, Neb., 18, 19, Beatrice 21, Junction City, Kan., 22.  
**SUNNY SIDE OF BROADWAY** (Hole Woolfolk, mgr.): Albany, Ore., 19, Eugene 20, Salem 21, Dallas 22, Pendleton 23, Walla Walla, Wash., 24, La Grande, Ore., 25, Baker City 26, Weiser, Ida., 27, Boise City 28, 29, Pocatello 30.  
**TEACHER** (Edwin Warner, mgr.): Omaha, Neb., 17-23, Des Moines, Ia., 27-29.  
**THREE TWINS** (Jos. M. Gates, mgr.): Boston, Mass., 4-25.  
**THREE TWINS** (Jos. M. Gates, mgr.): Portland, Ore., 17-23, Astoria 24, Salem 25, Red Bluff, Cal., 27, Chico 28, Marysville 29, Woodland 30.  
**TIME, THE PLACE AND THE GIRL** (Eastern): H. H. Frazer, prop.: Indianapolis, Ind., 18-20, Dayton, O., 21-23, Columbus 25-27, Urbana 28, Lima 29, Ann Arbor, Mich., 30-31.  
**TIME, THE PLACE AND THE GIRL** (Western): H. H. Frazer, prop.: Visalia, Cal., 19, Stockton 20, Oakland 21-23, San Francisco 24-30, San Jose 31.  
**LADY MANY WIVES** (Mittenthal Bros. Amusement Co., mgrs.): New Orleans, La., 17-23, Baton Rouge 24, Natchez, Miss., 25, Brookhaven 26, Jackson 27, Yazoo City 28, Vicksburg 29, Monroe, La., 30.  
**TOP OF THE WORLD** (H. M. Allison, mgr.): Chattanooga, Tenn., 18, Atlanta, Ga., 20, Augusta 22, Charleston, S. C., 23.  
**TOWN SPORT** (Alme Todd, Jr., mgr.): Panama, 19, Morrisonville 20, Raymond 21, Girard 22, Mt. Pleasant 23, Atlanta 24, Canton 25, Yates City 26, Wyoming 27, Pekin 28.  
**TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH** (Shubert and Anderson, mgrs.): New York city Sept. 4—Indefinite.  
**TWO MERRY TRAMPS** (McVeen and Vetter, mgrs.): Hastings, Neb., 19, Hildreth 20, York 21, Fairbury 22, Belleville, Kan., 23.  
**VAN STUDDIFORD, GRACE** (Joseph Weber, mgr.): Columbus, O., 18, Springfield 19, Richmond, Ind., 20, Marion 21, Ft. Wayne 22, Decatur 23, St. Louis, Mo., 24-30.  
**WARD AND VOKES** (Stair and Nicolai, mgrs.): Toledo, O., 17-23.  
**WEBER JOSEPH** (Joseph Weber, mgr.): Toronto, Ont., 17-23.  
**WILLIAMS, BERT A.** (Jack Shoemaker, mgr.): Chicago, Ill., 3-25.  
**WIZARD OF WIRELAND** (Eastern): Harry Scott, mgr.: Charleston, Ill., 19, Paris 20, Robinson 21, Elmhurst 22, Alton 23, Belleville 24, Springfield 25, Du Quoin 26, Benton 27, Harrisburg 28, Marion 29, Cairo 30, New Athens 31.  
**VORKE AND ADAMS** (Ed E. Daly, mgr.): Waco, Tex., 19.

## MINSTRELS.

**COHAN AND HARRIS** (Cohan and Harris, mgrs.): Chicago, Ill., 17-30.  
**MCSTADERS, LEW** (Jas. H. Decker, mgr.): Dayton, 18, 20, Paris, Ill., 21.  
**MCNICK'S** (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 18—Indefinite.  
**STILES** (A. G. Field, mgr.): Meridian, Miss., 19, Jackson 20, Vicksburg 21, Natchez 22, Baton Rouge, La., 23, New Orleans 24-30.

**GEORGIA TROUBADOURS** (Wm. McCabe, mgr.): Westside, La., 18, 20, Ute 21-23.  
**GUY, ARTHUR L.** (Carson, Pa., 18-20, McKeesport 21-23.  
**RICHARDS AND PRINGLE'S** (Holland and Phipps, mgrs.): Clearmont, Tex., 19, Amarillo 20, Plainview 21, Tulsa 22, Canyon City 23, Hereford 25, Clovis, N. M., 26, Midland 27, Carlsbad 28, Pecos, Tex., 29, Midland 30.  
**VOGEL'S MINSTRELS** (John W. Vogel, mgr.): Fairmont, W. Va., 19, Clarksburg 20, Maudslough 21, Barnesville, O., 22, Cambridge 23.

## BURLESQUE.

**AMERICANS** (Teddy Simonds, mgr.): Wilkes-Barre, Pa., 18-20, Scranton 21-23, Albany, N. Y., 25-27, Schenectady 28-30.  
**AVENUE GIRLS** (Dan Schuller, mgr.): Brooklyn, N. Y., 11-23, New York city 25-30.  
**BEHMAN SHOW** (Jack Singer, mgr.): Toledo, O., 17-23, Detroit, Mich., 24-30.  
**BIG REVIEW** (Henry P. Dixon, mgr.): Buffalo, N. Y., 18-23, Detroit, Mich., 24-30.  
**BOHEMIANS** (Al Lubin, mgr.): Boston, Mass., 11-23, Schenectady, N. Y., 25-27, Albany 28-30.  
**BON TONS** (Weber and Rush, mgrs.): Minneapolis, Minn., 17-23, Milwaukee, Wis., 24-30.  
**BOWERY** (E. M. Rosenthal, mgr.): Des Moines, Ia., 17-20, Minneapolis, Minn., 24-30.  
**BRIGADIERS** (Wash Martin, mgr.): New York city 18-25, Newark, N. J., 25-30.  
**BROADWAY GAIETY GIRLS** (Louis J. Oberwald, mgr.): Cincinnati, O., 7-23, Chicago, Ill., 24-30.  
**CENTURY GIRLS** (John Moynihan, mgr.): Brooklyn, N. Y., 18-30.  
**CHERRY BLOSSOMS** (Maurice Jacobs, mgr.): St. Joseph, Mo., 21-23, Kansas City 24-30.  
**COLLEGE GIRLS** (Spiegel Amusement Co.): Cincinnati, O., 17-23, Louisville, Ky., 24-30.  
**COLUMBIA BURLESQUERS** (J. Herbert Mack, mgr.): Louisville, Ky., 17-23, St. Louis, Mo., 24-30.  
**COZY CORNER GIRLS** (Sam Robinson, mgr.): Louisville, Ky., 17-23, Cincinnati, O., 24-30.  
**CRACKERJACKS** (Harry Leon, mgr.): Milwaukee, Wis., 17-23, Chicago, Ill., 24-Nov. 6.  
**DAINTY DUCHESS** (Weber and Rush, mgrs.): St. Louis, Mo., 17-23, Kansas City 24-30.  
**DEKAMLANDS** (Isay Grods, mgr.): Philadelphia, Pa., 18-23, Scranton 25-27, Wilkes-Barre 28-30.  
**DUCKLINGS** (Frank Calder, mgr.): St. Paul, Minn., 17-23, St. Joseph, Mo., 28-30.  
**EMPIRE** (Jesse Burns, mgr.): Baltimore, Md., 18-23, Philadelphia, Pa., 28-30.  
**FADS AND FOLLIES** (Chas. B. Arnold, mgr.): Columbus, O., 18-20, Wheeling, W. Va., 21-23, Pittsburgh, Pa., 24-30.  
**FASHION PLATES** (Harry Montague, mgr.): Washington, D. C., 18-23, Baltimore, Md., 25-30.  
**FAY FOSTER** (John Griever, mgr.): Boston, Mass., 18-30.  
**FOLLIES OF THE DAY** (Barney Gerard, mgr.): Jersey City, N. J., 18-20, Paterson 21-23, New York city 25-30.  
**FOLLIES OF THE MOULIN ROUGE** (Joe Hurley, mgr.): New York city, 18-23, Schenectady 25-27, Albany 28-30.  
**FRIGORICOME LAMBS** (T. F. Block, mgr.): Scranton, Pa., 18-20, Wilkes-Barre 21-23, Paterson, N. J., 25-27, Jersey City 28-30.  
**GAIETY GIRLS** (Pat White, mgr.): Montreal, P. Q., 18-23, Toronto, Ont., 24-30.  
**GAY MASQUERADER** (Rus. Rousack, mgr.): Washington, D. C., 18-23, Wheeling, W. Va., 25-27, Columbus, O., 28-30.  
**GAY MORNING GLORIES** (Geo. F. Belfrage, mgr.): Longmont, Ind., 19, Hammond 20, La Porte 21, Elkhart 22, Goshen 23.  
**GIRLS FROM HAPPYLAND** (Lou Hartig, mgr.): New York city 18-23, Philadelphia, Pa., 25-30.  
**GOLDEN CROOK** (Jacobs and Jernon, mgrs.): Chicago, Ill., 17-23, Cincinnati, O., 24-30.  
**HASTINGS, HARRY** (Philadelphia, Pa., 18-23, Newark, N. J., 25-30.  
**HIGH ROLLERS** (H. S. Woodhull, mgr.): Cleveland, O., 17-23, Columbus 24-27, Wheeling, W. Va., 28-30.  
**IMPERIALS** (Slim Williams, mgr.): Philadelphia, Pa., 18-23, Wilkes-Barre 25-27, Scranton 28-30.  
**IRWIN'S BIG SHOWS** (Buffalo, N. Y., 18-23, Toronto, Ont., 25-30.  
**IRVING CLIFTON** (Gris: Pittsburgh, Pa., 18-23, Buffalo, N. Y., 25-30.  
**JARDIN DE PARIS GIRLS** (Clarence Burdick, mgr.): Newark, N. J., 18-23, Philadelphia, Pa., 25-30.  
**JERSEY LILIES** (Wm. S. Clark, mgr.): Al-Bright, N. Y., 18-20, Schenectady 21-23, New York city 25-30.  
**JOLLY GIRLS** (Richard Patton, mgr.): Indianapolis, Ind., 17-23, Louisville, Ky., 24-30.  
**KENTICKY BELLES** (Robert Gordon, mgr.): Albany, N. Y., 18-20, Schenectady 21-23, Jersey City, N. J., 25-27, Paterson 28-30.  
**KICKERBOCKERS** (Louis Robie, mgr.): Brooklyn, N. Y., 18-30.  
**LADY HUCKABERRY** (Harry Strasse, mgr.): Pittsburgh, Pa., 18-23, Washington, D. C., 25-30.  
**MAJESTICS** (Fred Irwin, mgr.): Toronto, Ont., 18-23, Rochester, N. Y., 25-30.  
**MARATHON GIRLS** (Phil Sheridan, mgr.): Holoken, N. J., 18-23, New York city 25-30.  
**MARDI GRAS BEAUTIES** (Andy Lewis, mgr.): Detroit, Mich., 17-23, Chicago, Ill., 24-30.  
**MERRY MAIDENS** (Harry Hedger, mgr.): New York city 18-23, Brooklyn, N. Y., 25-30, 6.  
**MERRY WHIRL** (Louis Einstein, mgr.): Providence, R. I., 18-23, Boston, Mass., 25-30.  
**MISS NEW YORK JR.** (Ed Chapman, mgr.): Toronto, Ont., 18-23, Buffalo, N. Y., 25-30.  
**MORNING NOON AND NIGHT** (Walter Rember, mgr.): Kansas City, Mo., 17-23, St. Louis 24-30.  
**MOULIN ROUGE** (Chas. Edwards, mgr.): St. Louis, Mo., 17-23, Indianapolis, Ind., 24-30.  
**PARISIAN WIDOWS** (Weber and Rush, mgrs.): Newark, N. J., 18-23, Holoken 25-30.  
**QUEENS OF JARDIN DE PARIS** (Schenectady, N. Y., 18-20, Albany 21-23, Boston, Mass., 25-30.  
**REEVES' BEAUTY SHOW** (Al Reeves, mgr.): Brooklyn, N. Y., 11-23, Philadelphia, Pa., 25-30.  
**RENTA-SANTLEY** (Abe Levitt, mgr.): Springfield, Mass., 18-20, Holyoke 21-23, New York city 25-30.  
**RIALTO ROUNDERS** (Dave Kraus, mgr.): Boston, Mass., 18-23, Albany, N. Y., 25-27, Schenectady 28-30.  
**RICE AND BARTON'S** (Chas. Barton, mgr.): Baltimore, Md., 18-23, Washington, D. C., 25-30.  
**ROSE HILL** (Rice and Barton, mgrs.): Wheeling, W. Va., 18-20, Columbus, O., 21-23, Toledo 24-30.  
**ROSE SYDELL** (W. S. Campbell, mgr.): Chicago, Ill., 17-23, Cincinnati, O., 24-30.  
**RUSAWAY GIRLS** (Peter S. Clark, mgr.): Philadelphia, Pa., 18-23, Baltimore, Md., 28-30.  
**SAM DEVER'S** (Louis Starks, mgr.): Detroit, Mich., 17-23, Chicago, Ill., 24-30.

## PROFESSIONAL CARDS.

**Harry Dickeson**  
 As COLONEL HIGGENSEN, in the Musical Comedy Classic,  
**A GIRL AT THE HELM**  
 (Direction H. H. Frazer, Esq.)  
 All mail as per route.  
 Permanent addresses, Actors' Society and Dramatic Mirror.

**AMY AMES**  
 COMEDienne Singing and Character Part  
 At Liberty. Address Dramatic Mirror  
**EDWIN HOPKINS**  
 DRAMATIST  
 405 Astor Theatre Building, New York.  
 Tel. 3791 Bryant.

**SAM SCRIBNER'S** (Morris Weinstock, mgr.): Chicago, Ill., 17-30.  
**SAM JACK'S** (Will Boehm, mgr.): Scranton, Pa., 18-20, Wilkes-Barre 21-23, Paterson, N. J., 25-27, Jersey City 28-30.  
**SERENADERS** (James Weedon, mgr.): Boston, Mass., 18-23, Springfield 25-27, Holyoke 28-30.  
**STAR AND GARTER** (Al Nathan, mgr.): New York city 18-23, Providence, R. I., 25-30.  
**STAR SHOW GIRLS** (John T. Baker, mgr.): Cleveland, O., 25-30.  
**TIGER LILIES** (W. N. Drew, mgr.): Schenectady, N. Y., 18-20, Albany 21-23, Montreal, P. Q., 25-30.  
**TOWN TALK** (Barney Gerard, mgr.): Chicago, Ill., 17-23, Milwaukee, Wis., 24-30.  
**TROCADEROS** (C. H. Waldron, mgr.): New York city 18-23, Brooklyn, N. Y., 25-Nov. 6.  
**UMPIRE** (Chas. Donoghue, mgr.): Cleveland, O., 18-23, Pittsburgh, Pa., 25-30.  
**VANITY FAIR** (Harry Hill, mgr.): Kansas City, Mo., 17-23, Des Moines, Ia., 24-27.  
**WASHINGTON SOCIETY GIRLS** (Loq Watson, mgr.): Chicago, Ill., 17-23, Cleveland, O., 24-30.  
**WATSON'S BURLESQUERS** (W. H. Watson, mgr.): Minneapolis, Minn., 17-23, St. Paul 24-30.  
**WINE WOMAN AND SONG** (Alex. Gorman, mgr.): Paterson, N. J., 18-20, Jersey City 21-23, Boston, Mass., 25-Nov. 6.  
**YANKEE DOODLE GIRLS** (Sol Myers, mgr.): Milwaukee, Wis., 17-23, Minneapolis, Minn., 24-30.

## BANDS.

**BOSTON SYMPHONY ORCHESTRA** (Max Fiedler, conductor): Boston, Mass., 16, 23.  
**HERBERT VICTOR ORCHESTRA**: New York city—Sundays.  
**MELTIES** (T. P. J. Power, mgr.): Bombay, India, 18-Nov. 1, Auckland, New Zealand, 16-21.  
**NEW YORK SYMPHONY ORCHESTRA** (Walter Damrosch, conductor): Minneapolis, Minn., 19, Madison, Wis., 20, Chicago, Ill., 21-24, St. Louis, Mo., 25, 26, Cincinnati, O., 28, Columbus 29.  
**SOUSA** (James H. Byrnes, mgr.): Santa Fe, N. Mex., and Albuquerque 19, Prescott, Ariz., 20, Phoenix 21, Needles, Cal., 22, Redlands and San Bernardino 23, San Diego 24, Los Angeles 25-30, Long Beach 31.  
**CIRCUSES.**  
**BARNUM AND BAILEY'S**: Petersburg, Va., 19, Norfolk 20, Rocky Mount, N. C., 21, Raleigh 22, Durham 23.  
**BUFFALO BILL AND PAWNEE BILL'S**: Atlanta, Ga., 20.  
**HAGENBERG WALLACE**: Lafayette, La., 19.  
**101 RANCH WILD WEST** (Miller Bros., mgrs.): Camden, Ark., 19, Pine Bluff 20, Stuttgart 21, Brinkley 22, Jonesboro 23, Sikeston, Mo., 25, Cape Girardeau 26, Caruthersville 27, Geosia 28, Malden 29, Poplar Bluff 30, Cairo, Ill., 31.  
**SELLS-FLOTO**: Atlanta, Ga., 18, 19.

## MISCELLANEOUS

**BLOOMFIELD-ZEISLER, MADAME**: Chicago, Ill., 31.  
**BURKHART SHOW** (W. L. Lane, mgr.): West-point, Va., 18, 19, Fredericksburg 20, Culpeper 21, Warrenton 22, Brunswick, Md., 23.  
**DUNCAN, ISADORA**: Minneapolis, Minn., 19, Madison, Wis., 20, Chicago, Ill., 21-24, St. Louis, Mo., 25, 26, Cincinnati, O., 28, Columbus 29.  
**DUNCAN SHOW** (I. C. Zelleno, mgr.): Richmond, Ind., 18-23.  
**FERRAR, GERALDINE** (Olga Samaroff, pianist): Buffalo, N. Y., 19, Detroit, Mich., 21, Milwaukee, Wis., 26, Providence, R. I., 29.  
**FLINT, HERBERT L.** (George L. Manderback, mgr.): Racine, Wis., 18-24, Aurora, Ill., 25-31.  
**FOUNTAIN SHOW** (Bobby Fountain, mgr.): Malvern, Ark., 19, Arkadelphia 20, Gardon 21, Fuller, La. 22, M. H. Hanson, mgr.): New York city 25-Nov. 15.  
**HOLMES, HURTON, TRAVELOGUES**: Chicago, Ill., 20, 22, 23, 27, 29, 30.  
**HOLMES, HURTON, TRAVELOGUES** (Wright Kramer, lecturer): Des Moines, Ia., 21, St. Paul, Minn., 22, Kansas City, Mo., 25, Des Moines, Ia., 26, St. Paul, Minn., 29.  
**KOENEN, TILLY** (Hos. accompanist): Chicago, Ill., 30.  
**KREISER, FRITZ**: New York city 23, Boston, Mass., 25.  
**NIBLO, FRED**: Baltimore, Md., 21, Washington, D. C., 22, Annapolis, Md., 23, Washington, D. C., 24, Baltimore, Md., 28, Washington, D. C., 29-31.  
**NORDICA, MADAME ILLIAN**: Plana, O., 19, Canton 20, Waco, Tex., 21, Delaware 22.  
**RAYMOND, HOWARD** (Martha F. Raymond, mgr.): Oporto, Portugal, 19, 20, Bordeaux, France, 25-30, Liverpool, Eng., Nov. 3-10, Dublin, Ireland, 14-20.  
**ROBINSON SHOW**: Yazoo City, Miss., 18-23.  
**SCHUMANN-HEINK, MADAME**: Columbus, O., 27, Philadelphia, Pa., 28.  
**SEMMERICH, MADAME**: Cincinnati, O., 21, Indianapolis, Ind., 27.  
**THURSTON, HOWARD** (Dudley Meadow, mgr.): Atlanta, Ga., 18-23.  
**WILLIAMS, P. B.** (Conrad, accompanist): Montreal, P. Q., 19, Boston, Mass., 27, Chicago, Ill., 31.  
**YANKEE DOODLE ENTERTAINERS** (Frank H. Thompson, mgr.): Fish City, Wis., 17-23.

## PROFESSIONAL CARDS.

**ALICE KAUSER**  
 PLAYS  
 NEW STOCK PLAYS  
 NEW REPERTOIRE PLAYS  
 Address 1402 Broadway, New York

**John C. Connery**  
 Prosecuting Attorney in "THE VISITOR"

With Porter J. White Seasons 1908-9-10  
 Permanent address, Care Dramatic Mirror

**Florence Hartley**  
 SOUBRETTE AND INGENUE  
 AT LIBERTY FOR WINTER STOCK  
 Address 182 West 44th St., N. Y.

**SAMUEL GODFREY**  
**GRAUSTARK**  
**MARGARET ANGLIN**  
**LOUIS NETHERSOLE, J. Mgr.**  
 Address 25 West Forty-Second Street, New York

**GERTRUDE PERRY**  
 Second Season as Princess Yvette  
 GRAUSTARK CO., Central  
**WILLIAM F. NUGENT**  
 Second Season with Blue House Co.  
 (Sam S. & Lee Shubert, Mgrs.)

**AITKEN, SPOTTISWOODE**  
 on tour with "Billy."

**ARNOLD, AINSWORTH**  
 Second Bus. Forepaugh Stock Co., Indianapolis.  
**COLLINS, J. PALMER**  
 Management Chas. Frohman, Green Room Club.  
**CARHART, JAMES L.**  
 Maude Adams Co. Management Chas. Frohman.

**HADLEY, HELAINE**  
 Engaged  
**HOLLOWAY, J. FRED.**  
 Management Lieber and Co.

**McGRATH, CHARLES A.**  
 Permanent address, Actors' Society.  
**MERRITT, GRACE**  
 Mgr. W. A. Brady, N. Y. Theatre Bldg.

**MULDENER, LOUISE**  
 Frau Quizano in The Melting Pot.  
**SEAY, CHARLES M.**  
 Actors' Society, N. Y. City.

**STURGIS, GRANVILLE F.**  
 Dramatist, Plays Sketches. 158 Noble St., Bklyn.  
**TRADER, GEORGE HENRY**  
 Permanent address, Actors' Society of America.

**VADERS, HENRIETTA**  
 Characters. Disengaged, 629 N. Uber St., Phila.  
**WARD, CARRIE CLARK**  
 Metropolitan Theat., Minneapolis, for the season

**WHITE, THURLOW**  
 Empire Theatre, Fresno, Calif.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

**Frederic Sumner**

Leading Man---GIRLS

Second Season

Mgt. Sam S. &amp; Lee Shubert, Inc.

**ELIZABETH MURRAY**

AS PRINCESS ALICE IN "THE PRINCE CHAP"

Management CHARLES EMERSON COOK, Room No. 338, 1492 Broadway

**A. S. BYRON**

That Robust Comedian

Address, 139 W. 47th Street, New York

1909

Annual Starring Tour

1910

**MR. KIRK BROWN**

And His Excellent Company, Presenting  
**UNDER THE RED ROSE**  
**BROWN OF HARVARD**  
**MONTE CRISTO**  
**OTHELLO**  
**CLASSMATES**  
**MERCHANT OF VENICE**  
**THE WIFE**  
**THE MAN WHO DARED**

Management J. T. MACAULEY

**JOSEPH E. BERNARD**

LEADING MAN

ENGAGED

Address DRAMATIC MIRROR

**BERNARD J. McOWEN****EMELIE LESSING**

ENGAGED.

With Wm. Macauley's Co.

**CHARLES J. CONRAD**

MERCUTIO

May Stewart Co., 1909-10. Per. address, Actors' Soc.

**WILLIAM NORTON**

"William Norton, in the role of the treacherous engineer, is exceptionally clever."—Pittsburg Leader, Oct. 25, '09.

Management of Sam S. &amp; Lee Shubert

Permanent address, 16 Gramercy Park, New York.

**Sarah Marion & Harry Chappell**

RESTING

Mgr. "Honeymoon Trail"  
for Princess Amusement Co.

Season 1909-10

**ROMAINE FIELDING****MABEL VANN**

1909

ANNUAL STARRING TOUR

1910

**CLARA TURNER**

"EVERYBODY'S FAVORITE"

Management IRA W. JACKSON

**HAL BRIGGS**

STAGE DIRECTOR

LEADING MAN with "HUMAN GAME"

ENGAGED

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

**EDWIN MORDANT AND GRACE ATWELL**

STEPHEN GHENT

THE GREAT DIVIDE

2d Season.

Direction HENRY MILLEN

STARRING

LA BELLE RUSSE AND DIVORCONS

Direction DORNER CO., Inc

**ADELE BLOOD**

IMPERIAL THEATRE STOCK

Leading Woman

St. Louis, Mo.

**LILLIAN LEE**

THE MIDNIGHT SONS

Personal Direction JACK LEVY, 140 W. 43d St., N. Y.

**HENRIETTA GOODMAN**

Brooklyn, N. Y., *Standard Union*, March 2, 1909: "Henrietta Goodman had the role of Lelia Crofton and her work in the part stamps her as a sterling actress of much merit."

**ALBERT MORRISON**

LEADING MAN

RE-ENGAGED.

College Theatre, Chicago.

**ISADORE MARTIN**

INGENUE

AT LIBERTY

**CHARLES I. SCHOFIELD**

COMEDIAN

ENGAGED

Last Season, Percy Williams Crescent Stock, Brooklyn

Address Mirror

**The GREAT RAYMOND**

Now on 'Round-the-World Tour, Breaking Records Everywhere

W. W. SAUNDERS, American Representative.

325 Knickerbocker Theatre Bldg. Annex.

New York City

**Rodney Ranous**

LEADING MAN (Direction of Jay Quigley)

For the summer

ENGAGED

**SEDLEY BROWN**Metropolitan  
Minneapolis  
All Summer

DRAMATIC DIRECTOR

(The man behind the 'script)

At Liberty  
for  
Winter Stock**Walter Hill**

Business Manager

**Alice Donaldson**

Feature

Sigmond Stock Co.

**RAYMOND WELLS**

Address care DRAMATIC MIRROR

**LONDON "MUSIC HALL"**

THE GREAT ENGLISH VAUDEVILLE PAPER

WEEKLY.

New York Office, 86 West 25th Street.  
Telephone, 1772 Madison Square.

14 Leicester Street, W. C.